

Saturday 2 April 2016

Amateur

Photographer

Fujifilm X70
Pocket-sized APS-C compact
with 28mm wideangle lens



Passionate about photography since 1884

Lightroom landscapes

Four pros reveal their **top processing secrets** from raw to finished image



Lumix TZ80

Panasonic's popular 30x zoom
travel compact gets updated

Island **life**

Outstanding images
capturing British culture

APOY 2016 Go wide and win a Sigma dp1 Quattro package worth £1,000

BRING YOUR PRINTS TO LIFE



SureColor SC-P600

Introducing our new top-of-the-range A3+ photo printer that combines superb quality, high productivity and superior wireless connectivity. Featuring our new nine colour UltraChrome HD inkset with Vivid Magenta to reproduce a wide colour gamut and the highest black density* (2.86 DMax on Premium Glossy Photo Paper) to produce prints with deep, rich blacks and ultra-smooth tonal gradations.

www.epson.co.uk

EPSON ULTRACHROME
HD INK

*Compared against competitors' A3+ photo printers with a 6-colour or greater inkset available as of July 2014.



EPSON®
EXCEED YOUR VISION



In this issue

10 Lightroom landscapes

Processing is an essential part of the creative process: four landscape photographers share their image-editing techniques

24 Best of British

British Life Photography Awards are back – and the entries are outstanding. We bring you a selection

32 APOY

We've Sigma prizes worth over £1,000 in Amateur Photographer of the Year Round Two

36 Insight

Thomas Stewart explains his stunning portrait of a wedding couple, captured late at night, in the rain

38 Appraisal

Waterfalls – they sound beautiful, they look beautiful. We offer tips on capturing their glory

42 Fujifilm X70

Small, compact and affordable – does the X70 live up to expectations?

49 Panasonic Lumix DMC-TZ80

Touchscreen control, 4K video, a new sensor – we look at the newest addition to Panasonic's TZ travel-zoom range

Regulars

3 7 days

20 Inbox

40 Accessories

53 Technical Support

74 Final Analysis



Ansel Adams is widely regarded as the greatest ever landscape photographer. His images exude a certain magical quality that photographers have always tried to emulate. But not everyone is aware just how much of that magic was created in the darkroom.

Nowadays most photographers shoot digitally, and there's an expectation in some quarters that the magic should happen

entirely inside the camera, but the reality is that it doesn't, and never did. Unless of course you shot transients, but modern raw files are more like negatives. They need work. But what kind of work, and how much?

Today's top landscape photographers understand the importance of good post-production techniques as part of the image-creation process, so we thought we'd ask some of them to share their secrets with us. Turn to page 10 to read them. **Nigel Atherton, Editor**

JOIN US
ONLINE

Amateur
Photographer
amateurphotographer.co.uk



Like us on
Facebook.com/Amateur.
photographer.magazine



Join our Flickr group
at flickr.com/groups/
amateurphotographer



Follow us
on Twitter
@AP_Magazine

ONLINE PICTURE OF THE WEEK



Rotterdam Centraal

by John Robinson

Nikon D300, 70-300mm, 1/800sec at f/7.1, ISO 200

This image was uploaded to the online gallery of our website. 'I was sitting in a train at Rotterdam Centraal in the Netherlands, and as another train pulled in on an adjacent platform I noticed the silhouettes of all the passengers against the illuminated train side,' says John. 'This was a grab shot

taken through the window of my train, which was about to depart, and I couldn't believe how dramatic the resulting image was. For me, the third passenger from the left being in profile while the others are "back-on", and the juxtaposition of the figures along with the dramatic colours, make the picture.'



Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #apicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email a selection of low-res images (up to 5MB of attachments in total) to apicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.



BIG picture

A company trains birds of prey to snatch drones from the sky

Of all the current trends and new technologies in the world of photography today, perhaps the most contentious is the ever-expanding use of drones. The legalities are still in their infancy, with many photographers and filmmakers calling for clearer and fairer parameters in which to operate.

We've looked at drone photography before in these pages (and in our 9 April issue we'll talk to Swedish photographer Anders Andersson), and while the images produced have always been exceptional, drones can tend to be a controversial subject. In this image by Koen Van Weel we see an eagle of the Netherlands-based Guard from Above company grasp a drone during a police exercise at Katwijk in the Netherlands. The bird has been trained to snatch illegally operating drones from the air (for more drone news, see page 6).

Words & numbers

Wherever there is light, one can photograph

Alfred Stieglitz
American photographer
1864-1946

£560m

Estimated value of the UK's camera and lens market at the end of 2015

SHUTTERSTOCK/ALFRED STIEGLITZ



WEEKEND PROJECT

Landscape silhouettes

Now the sun is rising earlier and setting later, it's a good time to brush up your landscape silhouette skills. Using backlight to create a silhouette is perfect for a lot of buildings, particularly churches, monuments, ruins and other landmarks, but it can also work with more modern architecture. The first job is to choose a subject and, while you do have some leeway, you will need a building that can be clearly identified by its two-dimensional shape. The church on top of Glastonbury Tor in Somerset is a perfect example, particularly because its elevated location makes it stand out against the sky with no other distractions. It's much harder to create effective silhouettes of buildings or monuments in busy built-up areas. When choosing a subject, look out for other objects that can also be silhouetted, such as trees.

Fairfield Church in Kent is a distinctive subject for a landscape silhouette





1 The camera settings will depend on the light on the day and other variables, but try a reasonably narrow aperture, such as f/8. Keep a low ISO to avoid noise, and use exposure compensation to get the silhouette effect.

2 Where you shoot the silhouette from is also important. Remember classic compositional devices like the rule of thirds and try to keep clutter and distractions to a minimum – aim for smooth, clean shapes.

3 On a sunny day, you can also place the sun behind your subject for a nice contre-jour effect (literally 'against day'). Don't shoot the sun full on and watch out for lens flare unless you want to add this as an effect.

4 In your image-editing software you can try converting to black & white or duotone, or deepening the black of the silhouette while boosting the colour and drama of the sky. You can also attempt creative cropping.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Sigma updates 150-600mm lens

Sigma has released a firmware update for its 150-600mm f/5-6.3 DG OS HSM lenses, which it claims increases AF speed by up to 50%. The update applies to both the Sports and Contemporary versions of the Sigma 150-600mm f/5-6.3 DG OS HSM, in Canon and Nikon mounts. For further details, visit www.sigma-global.com/download/en.

Luxury breaks

Two photographers have joined forces to launch luxury residential photographic breaks and workshops across Kent. Capture and Create has been set up by former AP technical editor Doug Harman and Sue Chapman ARPS. The first retreat is aimed at beginners and due to take place at Chilton Park Hotel in Kent from 17-29 April, priced £4,750. For details, visit www.capture-and-create.com.



Theft warning

Camera users are warned not to leave valuable gear in unattended vehicles after a camera and lens were stolen on the Isle of Skye. Thieves broke into a parked car on 28 February, escaping with a Sony FE 16-35mm f/4 lens (serial number 1806439) and a Sony Cyber-shot DSC-RX1 camera (serial number 4451358). If you can help, call the National Theft Register on 01869 325 699 or email jhi@ntr.supanet.com.



Pocket-sized panel

A photo enthusiast has launched a fundraising campaign to make a rechargeable credit-card-sized external LED light panel. The device, called LimeLight, aims to boost the quality of smartphone images and video. It is being developed by Kincaid Stringer, a keen photographer. Visit www.kickstarter.com/projects/2067457852/lime-light-enhancing-mobile-photography.

Action-cam dog vest

If your images are somewhat shaky you can now blame your dog, as it will soon be able to sport its very own action-camera vest. Priced £39.99, the 360 Dog Vest allows a camera to be attached to the animal's back or neck 'without disturbing them', according to action-camera maker Activeon. A UK availability date has not yet been announced.





There are safety fears over drones as a result of recent near-miss collisions with aircraft

Anti-drone bazooka demo attracts 'huge interest'

 A HANDHELD launcher that fires a net into the skies to immobilise and capture drones that pose a safety threat has attracted 'huge interest' after being shown to UK police and security firms.

Due to be available later this year, the 'man-portable' SkyWall 100 is designed to counter public nuisance, invasion of privacy, security concerns and terrorist threats.

SkyWall 100 fires a gas-powered projectile armed with a net to intercept a problem drone, before using a parachute to bring the

offending device back to Earth safely.

Drones are increasingly used for aerial photography, fuelled by improvements in technology.

However, in recent months there have been growing safety fears over drones, including several reports of near-misses with commercial aircraft. In 2015, for example, a drone enthusiast who flew his device over Buckingham Palace, the Houses of Parliament and football stadiums was banned in the first prosecution of its kind in the UK.

And last summer, the Civil Aviation Authority, the pilots' union BALPA and air traffic control company NATS launched a drone safety campaign.

The SkyWall 100 is the first of a series of anti-drone devices aimed at tackling the 'civil drone threat'. Built by UK firm OpenWorks Engineering for use by authorities such as the police, it first uses a laser rangefinder and on-board computer to calculate the speed and position of a drone.

SkyWall 100 was showcased at the recent Home Office Security and Policing event in Farnborough,

Hampshire, where it 'received huge interest from domestic and international visitors', according to OpenWorks Engineering.

Speaking to AP, the developer's engineering director, Neil Armstrong, said the firm is expecting an uptake from private security firms – for VIP protection, for example – and infrastructure such as power stations.

The company says its SkyWall system can be rapidly reloaded to deal with 'multiple drone threats'.


'Drones have already been used to carry out crimes against individuals and organisations,' states the SkyWall brochure. 'As the technology becomes cheaper and more widely adopted, the number of incidents will inevitably increase... [Drones] have infiltrated the security of heads of state, delivered contraband into prisons and photographed private film sets and celebrities' property.'

Drone-making giant DJI recently unveiled an 'intelligent' drone called the Phantom 4, which features two on-board sensors designed to allow the drone to avoid obstacles.

Anti-drone devices are aimed at tackling the 'civil drone threat'



Twitter in tizzy over Samsung

 SAMSUNG UK will neither confirm nor deny it has stopped making cameras following a tweet posted by Samsung India that suggests it may have officially pulled the plug.

In the tweet, a would-be customer called Akanksha Redhu asked for help in finding a Samsung camera. In response, Samsung India replied: 'We would like to inform you the (sic) we have officially discontinued manufacturing of camera.'

Samsung India then urged the customer to explore its range of other products and accessories. Asked to comment, a spokesperson for Samsung's UK office said the company has 'nothing further to share at this stage'.

In January, Samsung's UK office said it was unable to comment on which countries had stopped the sales and distribution of cameras and camcorders, adding that 'it's up to each individual market'.



Subscribe to
**Amateur
Photographer**
**SAVE
35%**

Visit amateurphotographer.subs.co.uk (or see page 30)
* when you pay by UK Direct Debit



Tino Solomon's image of the Milky Way over the Darwaza crater in the Karakum Desert in Turkmenistan

Amateur takes best photo by a Brit at Sony awards

AN AMATEUR photographer has won the award for best single image by a British photographer at the Sony World Photography Awards. London-based photo enthusiast Tino Solomon secured a Sony Alpha 7 Mark II camera and a place at the Sony World Photography Awards Exhibition at Somerset House in London, which takes place from 22 April to 8 May.

Commenting on the

winning shot, Solomon – who works as a doctor – said: 'The image captures the Milky Way galaxy that rises over the Darwaza crater in the Karakum Desert in northwest Turkmenistan.'

'Two explorers peer into its fiery depths, known by the local Turkmen as the "door to hell".'

Solomon – whose image was chosen as the single best photo by a Brit across the ten categories of the Open competition – added: 'In 1971, Soviet

scientists discovered an underground cavern with gas accumulation. It was set on fire to avoid a toxic release into nearby villages, and in the hope that it would burn out within days... Yet 45 years later, it continues to burn. [It is] often described as the world's most beautiful ecological disaster.'

Second place in the UK segment of the competition went to Mike O'Dwyer, and third place was awarded to Stuart Cripps.

Iconic Ali – seen as never before

UNSEEN images of boxing legend Muhammad Ali are on show at London gallery Proud Camden. The rare portraits were captured by US photographer Michael Gaffney, who was Ali's photographer from 1977-78. 'Gaffney was offered the opportunity of a lifetime: a year as Muhammad Ali's personal photographer – travelling the world, photographing Ali both in the ring and behind the scenes,' said a spokesperson for Proud Camden, which is exhibiting the images until 15 May. For further details, visit www.proudonline.co.uk



'Muhammad Ali running along the beach as a part of training for his fight against Leon Spinks, Miami Beach, Florida'

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

EDINBURGH



Edinburgh Photography Tours

Established in 2010, Edinburgh Photography Tours was the first of its kind anywhere in the world and is TripAdvisor's top-ranked photo tour in Europe. James Christie, a world-renowned photographer, will lead a four-hour walking/photography tour around the major attractions in Edinburgh's vibrant Old Town. Bookings available at www.jameschristiephotography.com

DERBYSHIRE



QUAD symposium

The photography symposium opens with a keynote address on 20 April, followed by a day of talks and panel discussions. On the final day, the symposium will continue alongside the FORMAT Portfolio Review, with drop-in discussion sessions led by industry professionals.

20-22 April, www.formatfestival.com

LONDON



Masahisa Fukase

As a Japanese photographer best known for focusing obsessively on his wife, Fukase switched to photographing ravens with a similar obsession after she left him. The images – available in the acclaimed photobook *The Solitude of Ravens* (1986) – reflect Fukase's grief.

Until 23 April, www.michaelhoppengallery.com



SOMERSET

Photography meet

This group is for amateur photographers who want to meet like-minded people and draw inspiration from others. It doesn't matter what sort of camera you have, even if you only have a camera phone, it's about having fun and learning.

Saturday, 9 April, www.meetup.com/Bristol-Photography-Group



LONDON

Deutsche Börse

Laura El-Tantawy, Erik Kessels, Trevor Paglen and Tobias Zielony have been shortlisted for this year's Deutsche Börse Prize. Their work will be on show at The Photographers' Gallery from 15 April until 26 June, then at Deutsche Börse HQ in Frankfurt/Eschborn.

From 15 April, www.the-photographersgallery.org.uk



Viewpoint Mike Smith

A portrait can reveal the subject's true character or create a persona – let the history of the genre inspire you

Creating an 'authentic' portrait has long been the goal of photographers and, as the cliché goes, the eyes are the windows to the soul. But actually eyes are the windows to emotion... Paul Ekman's wonderful book *Emotions Revealed* (W&N, £6.99) shows that emotional expressions are the same across all cultures. If you can capture that fleeting moment, and particularly the eyes, you will delve into the emotional state of your subject.

What does vary between individuals and cultures is their management of facial expressions – that is, the extent to which they hide emotions. Emotional response is definitely a goal of street photography and portraiture, but the requirements of portraiture are wider. Informal portraits will want their subject in a familiar setting, capturing that visual imprint, or essence, of the individual. Formal portraits will seek

a stylised response. The photographer will deliberately look for moderated facial expressions, directing the subject. This poses the questions, what persona does the individual want to present, and how can we use visual media to attain it?

Photography has developed this latter aspect since its earliest experimentation simply because exposure times were long, with the mid-1800s portraits of David Hill and Robert Adamson being prime examples. In fact, our exposure to portraiture will also be influenced by the works of Cameron, Evans, Brandt, Lange, Beaton and Avedon, for example. And this is where it pays to pause – portraiture suffers the same inimitable fashions that we see in all areas of photography.

Aspects come and go, but we can all take inspiration from what's gone before. Immerse yourself in portraits from photographers old and new, across the decades. See how styles have changed. Understand the setting and technique, what the photographer wanted to present, and what the subject wanted to show. The image shown here is of Frank Wild, deputy to Ernest Shackleton on the Imperial Trans-Antarctic Expedition 1914-1916. What does the image say of the man?

For inspiration, I've found the following examples invaluable. I'm all too conscious that at times I follow fashions, work at technical elements or become too concerned about expressions. Portraiture is difficult and it pays to stand back, look at the breadth of history and retain a sense of the tactile, physical impression of a portrait and your emotional response to it.

- *Film-Star Portraits of the Fifties* by John Kobal (Windward, approx £50).
- 100 Postcards from Penguin Modern Classics (Penguin Classics, approx £15).
- The eastern stairwell of the Royal Geographical Society's HQ in London, SW7 2AR, is hung with portraits of Gold Medal winners from 1840 to the present.
- The walls of The Lamb pub, in London's Lamb's Conduit Street, WC1N 3LZ, are covered with portraits of performers from the old Holborn Empire theatre.



'Frank Wild' by Frank Hurley – scanned from *The Endurance* by Caroline Alexander ISBN 978-0-74754-123-3. This photograph was first published in Ernest Shackleton's book *South*, William Heinemann, London 1919

Mike Smith is a creative photographer. Visit www.focali.co.uk for more information

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



British Life Photography Awards: Portfolio 2

by Dewi Lewis Publishing, £24, hardcover, 160 pages, ISBN 978-1-90789-388-9



Can one image sum up what it means to be British? The inaugural British Life Photography Awards – a competition launched in 2014/15 seeking entries that best portray what it is to be British – certainly believes so. With the wealth of competitions out there, it would have been easy to roll your eyes and prepare yourself for another glut of familiar images. However, it soon transpired that the BLPA was playing host to some of the best competition images we'd seen in quite some time. Some images were moving, some were technically brilliant and others were laugh-out-loud funny. Back for its second year, this year's competition is no different (see article on pages 24-29). If anything, an already brilliant competition has bettered itself. It's going to be exciting seeing the images that arrive in years to come, but for now we have this collection to satisfy ourselves. ★★★★★

This Land

by Joe Cornish and Roly Smith, Frances Lincoln, £30, hardcover, 256 pages, ISBN 978-0-71123-504-5



Joe Cornish has been a fixture in AP for years – and with good reason. Along with figures such as Charlie Waite, Cornish has established himself as one of the UK's great contemporary landscape photographers. Familiar scenes around the country are offered a fresh perspective through the lens of his camera, inspiring many of us to get out there again and see how it is we could have missed it first time around. Cornish demonstrates that a landscape will never look the same way twice, due to weather, light and the general shifts of the landscape in flux. In this book, his fine photography takes in the vast and diverse geology of our land – from the Scottish Highlands to the southernmost reaches of England. Meanwhile, text by writer and campaigner Roly Smith explains the ins and outs of the formation of these lands and the stunning elements that come together to create such incredible vistas. This is really a very beautiful book. ★★★★★

D7200

24.2
MEGAPIXEL

51
FOCUS
POINTS

ISO
100-25600
ISO RANGE

BUILT-IN WIFI



I AM AMBITION IN FOCUS

I AM THE NEW NIKON D7200. Start making big plans, because the D7200 is ready to push your potential to new heights. With the class-leading 51-point autofocus system inherited from Nikon's legendary professional cameras, you'll be faster and more agile than ever before. Capture a close shot of a race car taking a corner with extreme precision. Unveil the beauty of a skyline at sunset with a powerful 24.2 MP sensor and ISO up to 25600. Whatever your goals are, photos are easily shared with built-in Wi-Fi and NFC. Create a cinematic music video or a stunning time-lapse sequence. Discover how to raise the bar with the D7200.



Photo © Andrew Hancock

2YEAR
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register



Nikon, Winner of the Which?
Awards Best Photography Brand



Visit europe-nikon.com/iamdifferent

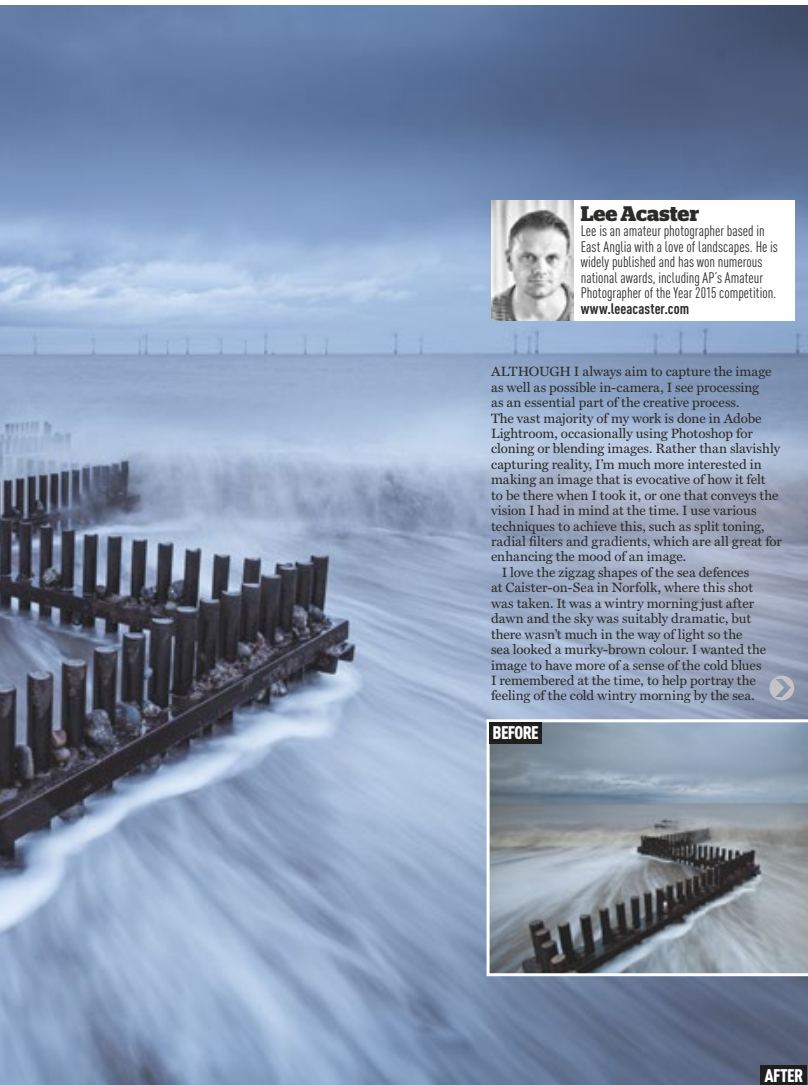
At the heart of the image

Lightroom landscapes

Four landscape photographers reveal
their approach to image editing and the techniques they use

ALL PHOTOGRAPHY IMAGES © ILLUSTRATION





Lee Acaster

Lee is an amateur photographer based in East Anglia with a love of landscapes. He is widely published and has won numerous national awards, including AP's Amateur Photographer of the Year 2015 competition.

www.leeacaster.com

ALTHOUGH I always aim to capture the image as well as possible in-camera, I see processing as an essential part of the creative process.

The vast majority of my work is done in Adobe Lightroom, occasionally using Photoshop for cloning or blending images. Rather than slavishly capturing reality, I'm much more interested in making an image that is evocative of how it felt to be there when I took it, or one that conveys the vision I had in mind at the time. I use various techniques to achieve this, such as split toning, radial filters and gradients, which are all great for enhancing the mood of an image.

I love the zigzag shapes of the sea defences at Caister-on-Sea in Norfolk, where this shot was taken. It was a wintry morning just after dawn and the sky was suitably dramatic, but there wasn't much in the way of light so the sea looked a murky-brown colour. I wanted the image to have more of a sense of the cold blues I remembered at the time, to help portray the feeling of the cold wintry morning by the sea.



BEFORE



AFTER

Winner of the TIPA Award

“Best Photo Lab Worldwide”

Awarded by the editors of 28 leading international photo magazines



**Don't just take photos, show them off.
In gallery quality.**

70 awards and recommendations. Made in Germany. Gallery quality trusted
by 21,500 professional photographers. Discover us at [WhiteWall.com](https://www.WhiteWall.com)

[WhiteWall.com](https://www.WhiteWall.com)

 **WHITE WALL**

LEE'S STEP-BY-STEP TUTORIAL

1 Add keywords

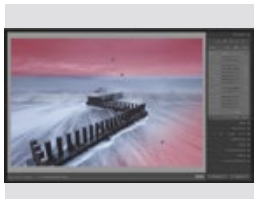
The first step I take is to add keywords as I import a shot into Lightroom, saving time on what can be a tedious job later. I have various lists relating to different lenses, locations and times of day, which I then copy and paste accordingly, adding more specific ones as required.

**2 Tonal adjustments**

Next I work down the Develop menu from top to bottom, starting with Basic tonal adjustments. For this image, I began by adjusting the White Balance to be colder, then lifted the Shadows to show the detail on the groyne. I reduced the Saturation quite significantly to give a more harmonious starting point to work from.

**3 Split toning**

Moving down the menu, I sharpened the image, then applied some split toning, which I use a lot. I find it can tie the colours in a shot together, and also convey a sense of mood. Some experimentation is usually required, but I'll start by setting the Saturation sliders to 15 and then adjust the colours of the Highlights and Shadows until I'm happy.

**4 Gradient filters**

Now it's time to add some gradient filters, which I find are particularly useful for drawing the eye into the image. Here I've used one on the bottom corner to darken a light area of sea, and a couple on the sky to increase the contrast there and darken the image towards the top.

**5 Radial filters**

The radial filters work in the same way, but can be used to target more specific areas of the shot. I've used them here to enhance the detail and add some more accurate tonal work into particular areas of the sky and sea.

**6 Correct verticals**

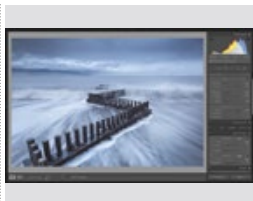
Usually I would just correct the verticals caused by the wideangle lens on the original, but in this case I don't want to lose the dynamism of the foreground angles, so I created a Virtual Copy in the drop-down Photo menu. I then corrected the verticals of the turbines on this copy.

**7 Layer mask**

Selecting both the virtual copy and the original, I then opened them as Layers in the same document in Photoshop, with the corrected image at the bottom. I added a layer mask to the top layer and, using the Gradient tool to ensure a soft edge, I masked the sky fractionally along the horizon.

**8 Eliminate empty areas**

Switching to the corrected layer, I scaled the image of the sky up to eliminate the empty areas caused by the vertical correction, and lined up the horizon to its original position, then flattened and closed the image.

**9 Final tweaks**

With the final image now back in Lightroom, I made a few final tweaks, using the Clone tool to remove dust spots, slightly adjusting the contrast and shadows, along with adding a touch more colour to the shadows with split toning.



Mark Littlejohn

Mark found photography late in life, but has been making up for lost time ever since. He's happiest wandering in the Eden Valley or around Ullswater in Cumbria with a camera in hand, waiting for the adrenaline rush of capturing that next beautiful moment.

www.markljphotography.co.uk

PROCESSING landscape images can be a very personal thing. Some people like to leave their images almost untouched and present them nearly straight out of camera. Others like to perform innumerable alterations with a variety of selections, masks and layers in Photoshop. I sit somewhere between the two. I process my colour images using mainly Lightroom, and my black & white images with a combination of both Lightroom and Silver Efex. I use Photoshop to finish them, but in all cases I only carry out general alterations and make no 'selective' processing.

My only aim when processing an image is to enhance what I perceive to be the essence of the atmosphere within that image. There has to be something within the scene that attracted me to it in the first place and it is that aspect I am trying to 'improve'. It might be by the use of split toning and on other occasions, as with the image here, it might be a soft conversion to black & white.

Snow-covered scenes have a quieter, more reflective mood that I find well suited to soft grey processing. This is more of a fine-art look that sits well with a square crop, once you have decided the best place to crop it. Most alterations in this type of image tend to be slight, gentle alterations. Too heavy a hand can ruin the softness of the mood.

At each stage I try to remain gentle with an image. I would always guard against making alterations that are too noticeable and that may cause artefacts or other issues with the final image. I would far rather that when you look at the different stages (other than the black & white conversion) it is quite hard to notice the alterations.



MARK'S STEP-BY-STEP TUTORIAL



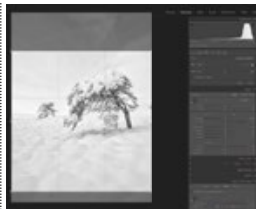
1 Import into Lightroom

Prior to making any changes in Silver Efex Pro, I assess the image for highlights and shadows. I don't make any alterations other than those. I don't crop at this stage, either. If I crop before editing in Silver Efex Pro, I can't change my mind at a later date without starting the whole process again. I will also make any corrections for the likes of chromatic aberration at this stage as well.



2 Transfer to Silver Efex Pro

With the image transferred to Silver Efex Pro as a TIFF file, I don't make massive alterations here, as it can be quite destructive. In this instance, I have increased the structure in the highlights to emphasise the small mounds in the snow in the foreground and the light, fluffy sky, amplified the whites in the contrast panel and the dark contrast by slightly less. The image is then saved and brought back into Lightroom as a TIFF.



3 Crop the image

Once the image is back in Lightroom, I can now decide where to crop it. The image suits a square, but deciding where to crop a square with such minimal content is a very personal choice. More sky or more land? I rather like the curves in the snow and the diagonal flow from top right to bottom left, hence my decision to have the horizon slightly above the centre.

AFTER



4 Matching tones

I want a high-key image, so to reduce the darkness in the tree trunk a slight recovery in both the Shadows and Blacks is needed. To ensure this doesn't lead to the highlights becoming too bright, I have recovered some Highlight detail. A graduated filter is applied on the sky, lowering exposure and recovering further highlight detail. I have also applied a gradient from the bottom, accentuating the detail in the small humps.



5 Duotone

I now clone out any detail that compromises the image in Photoshop, in this case the little bush on the right edge. I like to use Photoshop for b&w toning, so with the image converted to Grayscale, I then go to Image>Mode>Duotones, where the pop-up box offers a huge range of options. For pale high-key monos, I like a soft grey tritone. The image is then converted back to RGB before saving into Lightroom.



6 Add a vignette

I can now make the final adjustments, in this instance I have applied a slight vignette. I normally set the Feather control to zero while adjusting the vignette. It makes it easier to decide where and how strong I wish the vignette to be. Once the vignette is applied, a final decision is made regarding the overall brightness of the image (vignette can darken considerably) and once done the image is finished.

IN THIS blossoming era of digital photography's evolution there are so many processes available between capture and print. The myriad options given to us in software for translating 'what the sensor saw' can sometimes distract us from the path to resolving a definitive version of an image, and subsequently from developing a definitive 'style'.

I am guilty as charged of 'over-cooking' in the early years of landscape work, often hitting everything with the heavy hammer of saturation and contrast in the quest for a 'wow' image. These days, however, I take a more subtle and considered approach that means not making changes purely for their own sake – I have to justify to myself every one that I make.

I am striving for an 'impressionistic'

approach, where the scene exists in my memory, as opposed to the veracity of a documentary reality. Throughout the time spent on my images I am always conscious of appealing to my own sensibilities first and foremost. I'm not interested in digital 'fads' any more, or trying to replicate the work of popular landscape shooters in the pursuit of social recognition. If people like what I do, that's a happy bonus, but not the driving force behind what I do.

I've always resisted chipping in with my opinion on the ongoing debate of purity vs post-processing, but my stance is this: the process of creation should be championed and is a reward in itself, regardless of opinion. All art forms rely upon personal interpretation and no one is right or wrong.



ALL PICTURES HERE ARE SLOTTANAN SHOOTING

AFTER

DAMIAN'S STEP-BY-STEP TUTORIAL

1 Basic adjustments

Once I've Enabled Profile Corrections under Lens Corrections, I make general adjustments. Exposure is first, paying attention to the histogram, making sure the clip warnings stay off and the tonal range mainly sits centre. With White Balance I try to be sympathetic to the location's range of hues – in this case preserving the warmth of light over the brownish bracken, yet making sure the snow on Sgurr nan Gilleain retains its chilly blues.



2 Expand tonal range

I want to expand the tonal range by adjusting the Highlights and Shadows, being careful not to swamp darker tones and preserving the high-key information on the snow-capped peak. Moving on to Vibrance and Saturation, you have to tread carefully. I tend to use vibrance more and hold back on the Saturation, I want to enhance the light's ability to intensify the naturally muted hues without making things too surreal.



3 Boost contrast

The Curves tool comes in here to give it a more three-dimensional look. I place two points on the line to anchor the strongest highlights and deepest shadows, so that when I add a slight 'S' curve across the middle range I don't clip the extreme ends of tone. As always, keep an eye on the histogram and at this point I will jump back up to the Highlights slider as I worry about the peak becoming too blown.





Damian Shields

Damian has been shooting Scotland's evocative landscape for nearly a decade. He's drawn to the way different qualities of light can transform its character and aims to produce an emotional response in his interpretation of it. www.damianshields.com



4 Hue, saturation and luminance

The icons next to each section are great for clicking and dragging within a localised point to fine-tune a colour. I have increased the Luminance of the Yellow/Orange in the foreground to enhance the play of light across the land and add more depth at the same time. I also slightly desaturated the Yellow through the sky and saturated the foreground Orange to increase the contrast of cold to warm from top to bottom.



5 Split toning

This is something I use more and more in my processing and is becoming integral to the look of my work. I want to enhance the contrasting relationship between land and sky. Cold hues recede to the eye, and warm hues come forward. I strengthen this effect by creating a wash of colour (sympathetic to the natural hues of the land) through the Shadows and, conversely, a colder wash through the Highlights.



6 Gradient tool

First, I drag one from the bottom up and adjust for slightly more Contrast, Clarity and Saturation, and inversely I drag another from the top down, adjusting the same parameters but the opposite way. I'm slightly replicating here what the human eye does naturally, by giving more clarity to what is nearest to our direct gaze. Lastly, I go into Photoshop where I clean and sharpen, also checking the final histogram.

Canon PRO

EOS-1D X Mark II



Canon EOS-1D X Mark II Body
£5,199.00

EOS 5DS R



Canon EOS 5DS R Body
£3,199.00

EOS 5DS



Canon EOS 5DS Body
£2,699.00



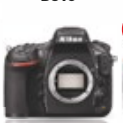
PROFESSIONAL
Dealer

D5



Nikon D5 Body
£5,199.00

D810



Nikon D810 Body
£2,349.00

D500



Nikon D500 Body
£1,729.00

Canon PRO



EOS 5D MARK III BODY **£2,178.00**



EOS 7D MARK II BODY **£1,179.00**



EOS 40D BODY **£1,119.00**
EOS 40D BODY + 18-105MM **£1,499.00**



EOS 80D BODY **£999.00**
EOS 80D BODY + 18-55MM **£1,089.00**



PROFESSIONAL
Dealer



D750 BODY **£1,296.00**
D750 BODY + 24-85MM **£1,716.00**



D610 BODY **£999.00**
D610 + 24-85MM **£1,499.00**



D7200 BODY **£749.00**
D7200 + 18-105MM **£919.00**



D5300 BODY **£389.00**
D5300 BODY + 18-55MM **£459.00**

FUJIFILM



X-PRO2 BODY **£1,349.00**



X-T1 GRAPHITE **£919.00**
X-T1 BLACK **£805.00**



X-100T BLACK/SILVER **£796.00**



X-T10 BLACK/SILVER BODY **£449.00**

SONY



ALPHA A7R II BODY **£2,399.00**



ALPHA A7S II BODY **£2,499.00**



ALPHA A7 II BODY **£1,179.00**
ALPHA A7 II BODY + 24-200MM **£1,728.00**



CYBER-SHOT RX100 IV **£799.00**

Canon Lenses

EF 50mm F1.4 USM	£229.00
EF 50mm F1.8 STM	£97.00
EF-S 55mm F2.8 USM Macro	£305.00
EF 55mm F1.2L USM	£1,499.00
EF 100mm F2.8L IS USM Macro	£619.00
EF 16-35mm F4.0L USM Extender	£899.00
EF 16-35mm F2.8L USM	£1,040.00
EF 17-40mm F4.0L USM	£498.00
EF 24-70mm F4.0L IS	£675.00
EF 24-70mm F2.8L II USM	£1,480.00
EF 24-105mm F4.0L IS USM	£727.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1,499.00
EF 70-200mm F4.0L IS USM	£795.00
EF 70-300mm F4.0-5.6 IS USM	£356.00
EF 70-300mm F4.0-5.6 IS USM	£394.00
EF 100-400mm F4.5-5.6L IS USM II	£1,799.00

Nikon Lenses

Nikon 300mm F4E PF ED VR	£1,499.00
14-24mm F2.8G AF-S ED	£1,459.00
16-35mm F4G AF-S ED VR	£829.00
18-35mm F3.5-4.5G AF-S ED	£549.00
18-200mm F3.5-6.7G AF-S VR II	£534.00
18-300mm F3.5-6.7G AF-S ED VR	£699.00
24-70mm F2.8G AF-S ED	£1,199.00
28-300mm F3.5-6.7G AF-S VR	£699.00
70-200mm F2.8G AF-S VR II	£1,799.00
70-300mm F4G AF-S ED VR	£1,079.00
80-400mm F4.5-5.6G ED VR	£1,799.00

Fujifilm Lenses

Fujifilm XF 16-55mm F2.8 BWR	£699.00
14mm F2.8 XF	£407.00
18mm F2.8 XF	£349.00
23mm F4.0 XF	£407.00
27mm F2.8 Black or Silver XF	£281.00
35mm F1.8R XF	£367.00
50mm F2.0 XF	£487.00
56mm F1.2R XF APD	£899.00
60mm F2.8 Macro XF	£405.00
70-140mm F4.0 XF	£687.00
18-135mm F3.5-5.6 VR	£557.00
50-140mm F2.8 WR OIS	£1,027.00
50-200mm F4.5-6.7 OIS Black or Silver XF	£299.00
55-200mm F3.5-4.8 R LM OIS XF	£467.00

Sony Lenses

Sony FE 24-240mm F3.5-6.3 OSS	£749.00
24-70mm F4.2A OSS Vario-Tessar T* FE	£799.00
35mm F1.8 ZA Sonnar T* FE	£521.00
50mm F1.8 ZA Sonnar T* FE	£418.00
70-200mm F4.0 G OSS FE	£999.00
90mm F2.8 Macro G OSS FE	£899.00
16-35mm F4.2A OSS Vario-Tessar T* FE	£1,079.00

Manfrotto Tripods & Heads



*Befree Aluminium Travel Tripod

MT190XPRO3 Tripod	£129.00
MT055XPRO3 Tripod	£139.00
190G2 Tripod	£149.00
XPRO Ball Head	£114.00
XPRO30 3 Way Geared Head	£149.00
MT190XPRO4 Tripod	£159.00
MT190CXP3 Carbon Fibre Tripod	£229.00
MT190CXP4 Carbon Fibre Tripod	£235.00
MT055CXP3 Carbon Fibre Tripod	£269.00
XPRO 3 Way Head	£99.00

NATIONWIDE STORES

Visit us in store at any of our locations for expert advice from our specialist team.



PRICE PROMISE

If you find an identical product available at a lower price at a UK based retailer simply tell us who the competitor is and their price and we'll match it. Even if you find it cheaper up to 7 days after purchasing!

TRADE IN.. TRADE UP...

Looking to upgrade your equipment? Why not part exchange your old kit towards the latest model? Visit www.calphoto.co.uk or for further information on our trade in process.

CONTACT US

Call: 0333 003 5000

Click: www.calphoto.co.uk

Follow us on:





THIS loch sits on the edge of Rannoch Moor – a vast expanse of open land that I frequently cross on my way to Glencoe and beyond to the Scottish Highlands and Islands. This area has become one of my favourite parts of the UK for photography. It's a rugged, wild landscape that I find very inspiring. It can also be an incredibly frustrating place to work – the weather is very changeable (they say in Scotland that if you don't like the prevailing weather, just wait 20 minutes as it will inevitably change). But that adds to the challenge and makes it all the more rewarding when everything comes together in a successful photograph.

On this visit the loch was frozen, the distant mountains were covered in snow and an interesting cloud-filled sky sat above them. I set up and waited. Luckily, as the day was drawing to a close (and just as I was beginning to fear that this would be another wasted visit), the sun broke through the cloud and gently illuminated the mountain tops. I had my shot.

The raw file showed I had managed to record all the required detail in the Shadows and Highlights, and revealed the potential for a successful colour image as well, but my first interest was to get a black & white print using Capture One Pro.



Steve Gosling

Steve is a UK-based award-winning professional photographer who specialises in producing creative and contemporary landscape and travel images. His photographs have been published internationally across a wide range of media. www.stevegoslingphotography.co.uk



ALL PICTURES HERE © STEVE GOSLING

STEVE'S STEP-BY-STEP TUTORIAL



1 Quality colour file

My first step is always to get a good-quality colour file as a starting point for the conversion process to monochrome. The image was cropped and exposure adjusted to brighten the image, particularly in the Highlights, to draw attention to the light on the mountains. I also increased Clarity and Structure to enhance the detail in the foreground stones.



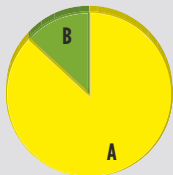
2 Convert to mono

The next step was the conversion to b&w. I used one of the presets available as a download for Capture One Pro, in this case 'B&W Style 7'. Although I'll usually look at the effects of using the other styles and presets, this remains a favourite. As is my way, I use these as a starting point, then fine-tune the result to suit my own vision and adapt for each individual image.



3 Vignette

I then decided to add a vignette to darken the corners of the frame, and adjusted the Exposure curve to alter the contrast and lift the midtones in the image. The penultimate step was to darken the sky through the use of a local gradient adjustment layer, before then cloning out any unwanted dust marks, sharpening and exporting the file for printing.



In AP 12 March we asked

Have you ever made a print in a darkroom?

You answered

A Yes	87%
B No	13%

What you said

'I made my first darkroom print over 45 years ago and thousands more since. I reckon there is no better way to learn than to shoot and print your own film'

'Just started printing in my own darkroom and I love it. Inkjet can't touch it for creative satisfaction'

'I have no idea how many prints I have made, but it is certainly many thousands, and far more black & white than colour ones. The largest were 3m'

'Oh the joys of setting up the temporary darkroom in my bedroom all those years ago. I always enjoyed the "magic" of a print appearing in the tray. I'm not overly sorry to have moved on to digital, though, and Photoshop is a far simpler, cleaner and easier process'

Join the debate on the AP forum

This week we ask

As a photographer, do you consider yourself an artist?

Vote online www.amateurphotographer.co.uk



Impossible @impossible_HQ

Did you know that 15 March was expired film day? Yep, a day spent celebrating and using film that has gone out of date. This tweet by Impossible Project was a timely reminder!



Follow @AP_Magazine on Twitter to keep up to date with all the news, reviews and more

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

A personal point of view

In Callum McInerney-Riley's test of the Sony Cyber-shot DSC-RX1R II (AP 5 March), I was intrigued to read his comment that he finds a much better handling experience with EVFs above the lens than on the left of the camera. With SLRs it is almost inevitable that the viewfinder is above the lens, while it is usually necessary to locate OVFs on compact cameras well to the side of the lens, to limit intrusion of the lens in the view. But EVFs give the camera designer more flexibility. I find the inclusion of a tilting EVF in the Panasonic Lumix DMC-GX7 and GX8 particularly interesting. I imagine the tilt feature would be very useful for some applications, such as nature macro photography, and I'm surprised that other manufacturers haven't copied it.

Most of my photographic experience has been with SLRs, but currently I also have a Panasonic Lumix DMC-LX100, with its EVF in the top-left corner. I haven't noticed any effect on the handling from this location.

Ongoing improvements to EVFs have moved them from a niche feature to mainstream. At the time when design conventions for EVFs are being established, I think it would be helpful if Callum could set out in detail just why he finds an EVF above the lens improves handling, in an article that included the opinions of other AP experts.

Chris Newman (Mr)

Viewfinder positioning is always something of a personal preference, but many of us in the AP office (myself and Callum included) prefer a central EVF. It just feels a bit more natural to have the viewfinder in line with the lens. Another big advantage of SLR-like designs is that they give more space for an eyecup to help shield the viewfinder from becoming overwhelmed by glare from peripheral light, but then again some rangefinder-style cameras, including your Panasonic Lumix DMC-LX100, incorporate perfectly good eyecups. In contrast, the Sony Cyber-shot DSC-RX1R II's detachable eyecup is a constant pain.

Regarding the tilting viewfinders on the Panasonic GX7 and GX8, it's certainly true that some photographers appreciate them greatly, but I find them redundant when the camera has an articulated screen. It's often easier and more comfortable to use that instead, when shooting at unusual angles – Andy Westlake, technical editor

Positioning of the viewfinder is down to personal preference



Redressing the balance

Regarding the letter in AP 19 March criticising Roger Hicks, I thought that I would try to redress the balance.

I consistently find Roger's *Final Analysis* article one of the most interesting in the

magazine – so much so, that I always turn to the inside back page first. To me, it's a key part of why I subscribe to *Amateur Photographer*.

He always stimulates – and sometimes provokes – with his views. I don't always agree with them, but isn't that the point of his column – to get

people thinking and come up with their own reasons for liking or disliking an image?

It's fascinating to see so many pictures that I probably wouldn't otherwise come across and some of them have opened up new areas of interest. So, Roger, please carry on and ignore the critics.

I, and I am sure many others, very much appreciate reading your columns and have gained a lot from doing so.

John Kilby, Surrey

I find the letter criticising Roger Hicks' *Final Analysis* (AP 19 March) a rather sad reflection on the concern with perfection that many societies are currently occupied with. I am old enough to have lived through a time, not so long ago, when a person's appreciation of another's efforts were considered in variable terms, shades of grey, perhaps. Now we evaluate almost everything in a black & white, yes versus no, right versus wrong style.

If we had considered everything in our history in this way, we would have stilled our species development almost before we started. Nothing would have been good enough, nice enough, interesting enough to have stimulated further development.

With art, the cave drawings found in Europe and elsewhere would be dismissed as infantile and irrelevant, Egyptian bass reliefs as simplistic and valueless, and the unfinished practice sketches of Leonardo da Vinci as worthless.

We cannot disregard the

efforts of others just because they do not match what we can produce now. With photography, as with any form of image creation, the motives and personal style of the creator will not necessarily match those of the observer, but that doesn't render it invalid.

All this is done by the individual, not a committee, and individuals by definition have differing motives, ideas, preferences, skills and knowledge levels. It is these individual differences and their intellectual and emotional echoes that Roger draws our attention to in his articles. I don't think Roger considers himself 'correct' in his personal analysis, but his perceptions allow us to saunter through a picture with a different eye and not to gallop on with blinkers firmly in place.

Peter Coles, Hampshire

Roger Hicks' *Final Analysis* is always worth reading and studying. It saves us from the conformity of talentless photo jobs who reward rule followers and threaten our hobby by squashing anything different or unique. No, I don't like all the images Roger chooses, but I still like to see such a varied selection.

John Overton, via email

In praise of raw

In response to M McInnes's letter in *Praise of JPEGs* (AP 12 March), I shoot in raw and I have always preferred it. I find I get a much better-quality image.

However, for the most part, I still try to get it right in-camera. It is far easier to tweak a raw file than it is a JPEG, because in a JPEG all the information in the highlights and shadows has been discarded by the camera, while with a raw file the information is still there.

Therefore, this means I spend little time in post-processing, but when I do, I just rescue highlights and shadows if needed, with some minor noise reduction and maybe some adjustments to colour temperature. After all, what is a raw file but a digital negative?

Danny Newman, Essex

There is no right or wrong answer here, just preferences. I, like you, Danny, tend to get things as right as possible in-camera, but making sure that this includes detail for me to recover in the highlights and shadows, with little solid black or white areas – **Richard Sibley, deputy editor**

Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF
Telephone 0203 333 148 4138
Email amateurphotographer@timeinc.com
Picture returns: **Picture editor** 0203 148 4121
Email apicturedesk@timeinc.com

Subscriptions

Enquiries and orders email help@magazinesdirect.com
Alternatively, telephone 0330 333 1113 **overseas** +44 330 1113 (lines open Mon-Fri 8.30am-5.30pm excluding bank holidays)
One year (51 issues) UK £150.55; Europe £259; USA \$338.99; Rest of World £221.99

Test Reports

Contact OIC for copies of AP test reports. **Tel:** 01707 273 773

Advertising

Email simon.gerard@timeinc.com

Inserts

Call **Mama Amarasakera, Canopy Media**, on 0203 148 3710

Editorial team

Group Editor Nigel Atherton
Group Editor's PA Christine Lay
Deputy Editor Richard Sibley
Technical Editor Andy Westlake
Deputy Technical Editor Michael Topham
Technical Writer Callum McInerney-Riley
Features & Technique Editor Phil Hall
Senior Features Writer Oliver Atwell
News Editor Chris Cheesman
Production Editor Lesley Upton
Art Editor Mark Jacobs
Deputy Art Editor Sarah Foster
Designer Anthony Green
Picture Manager Andrew Sydenham
Studio Researcher Rosie Barratt
Online Manager Karen Sheard
Digital Art Editor Simon Warren
Digital Production Editor Jacky Porter
Video Production John Layton
Photo-Science Consultant Professor Robert Newman
Senior contributor Roger Hicks

Special thanks to The moderators of the AP website Andrew Robertson, Iisab, Nick Roberts, The Fat Controller

Advertising

Head of Market Justeen Jones
Head of Market Simon Gerard
Account Manager Liz Reid
Account Manager Lucy Williams
Media Advisor Tommy Sullivan
Production Coordinator Dave Smithers

0203 148 2521
01622 861 148
0203 148 2610
0203 148 2544
0203 148 2520
0203 148 2625
0203 148 2674

Marketing

Marketing Manager Samantha Blakey 0203 148 4321

Publishing team

Chief Executive Officer Marcus Rich
Managing Director Owen Gray
Publishing Director Simon Owen
Group Magazines Editor Garry Coward-Williams

Printed in the UK by Polestar Group
Distributed by Marketforce, 5 Churchill Place, London E14.
Telephone 0203 787 9001

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) is its associated companies reserves the right to use any submission submitted to the letters column of Amateur Photographer magazine, in any format or medium, WITHOUT LIMIT. ELECTRONIC OR DIGITAL AMATEUR PHOTOGRAPHER is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2013. Amateur Photographer (Incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. (UK) is a subsidiary of Time Inc. (UK) 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 8SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0022-0445. No part of this publication may be reproduced, stored in a retrieval or transmitted in any form or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any form or medium, including electronic. One-year subscription (51 issues) £150.55 (UK), £259 (Europe), \$338.99 (USA). C271 (rest of world). The 2015 US annual £60 subscription price is \$338.99. Air freight and mailing in the USA by named Air Business Ltd, c/o Worldwide Shipping Inc, 16-16, 14th Avenue, 3rd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431, US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldwide Shipping Inc, 16-16, 14th Avenue, 3rd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 8SU. Air Business Ltd is acting as our mailing agent.

Time Inc.

READ

Corecycle

In next week's issue On sale Tuesday 5 April



Fujifilm X-E2S

We test the new update to the popular rangefinder-style CSC

The 100MP beast

Damien Demolder road tests the Phase One XF and its 100MP back

Reach for the sky

Using a drone to shoot graphic aerial images with a difference

Video

masterclass
Victoria Grech's top tips on taking great videos

Telephoto landscapes

How to get more interesting views by using longer lenses

Gray's of Westminster

Exclusively... Nikon



Nikon D5

THE HOUSE OF Nikon

**WANTED
FOR CASH:
Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus. We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone

020-7828 4925 for our offer



**0% OR LOW
INTEREST
FINANCE**

No deposit Required

020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D5 DSLR body	£5,199.00	Pre-Order
Nikon D4S DSLR body	£3,995.00	
Nikon D4S + AF-S 14-24mm f2.8G IF-ED Kit	£5,265.00	
Nikon D4S + AF-S 24-70mm f2.8G IF-ED Kit	£5,165.00	
Nikon D4S + AF-S 14-24mm & 24-70mm f2.8G Kit	£5,395.00	
Nikon D810A (Astrophotography) DSLR body	£2,699.00	
Nikon D810 DSLR body	£2,145.00	
Nikon D810 + MB-D12 Grip Kit	£2,425.00	
Nikon D810 + AF-S 14-24mm f2.8G ED Nikkor	£3,445.00	
Nikon D810 + AF-S 24-70mm f2.8G ED Nikkor	£3,335.00	
Nikon D810 + AF-S 14-24mm f2.8G & AF-S 24-70mm f2.8G ED Nikkor Kit	£6,810.00	
Nikon MB-D12 Grip for D810	£4,625.00	
Nikon D750 DSLR body	£2,850.00	
Nikon D750 + MB-D12 grip Kit	£1,365.00	
Nikon D750 + AF-S 24-85mm f3.5-5.6G ED VR Kit	£1,595.00	
Nikon D750 + AF-S 24-120mm f4G ED VR Kit	£1,719.00	
Nikon D750 + AF-S 24-120mm f4G ED VR Kit	£1,939.00	
Nikon D610 DSLR body	£999.00	
Nikon D610 + MB-D14 Grip Kit	£1,179.00	
Nikon D610 + AF-S 24-85mm f3.5-5.6G ED VR Nikkor	£1,360.00	
Nikon D610 + MB-D14 Grip for D610	£1,195.00	
Nikon D5500 DSLR body	£1,729.00	Pre-Order
Nikon D5500 + 16-80mm f2.8-4E ED	£2,479.00	Pre-Order
Nikon D7200 DSLR body	£739.00	
Nikon D7200 + 18-105mm f3.5-5.6G VR DX IF-ED Kit	£899.00	
Nikon D7200 + MB-D15 Grip Kit	£955.00	
Nikon D7100 DSLR body	£589.00	
Nikon D7100 + MB-D15 Grip Kit	£780.00	
Nikon D7100 + 18-105mm f3.5-5.6G VR DX IF-ED Kit	£775.00	
Nikon D7100 + 18-140mm f3.5-5.6G VR DX ED Kit	£1,095.00	
Nikon D5500 body only	£499.00	
Nikon D5500 + AF-P 16-55mm f3.5-5.6G VR DX Kit	£735.00	
D5500 + 18-140mm f3.5-5.6G VR DX Kit	£745.00	
Nikon D5300 DSLR body	£379.00	
Nikon D5300 + AF-P 16-55mm f3.5-5.6G VR DX Kit	£449.00	
Nikon D5300 + AF-S 18-140mm f3.5-5.6G VR DX Kit	£599.00	
Nikon D5200 DSLR body	£399.00	
Nikon D5200 + AF-S 16-55mm f3.5-5.6G VR DX Kit	£229.00	
Nikon D3300 DSLR body	£299.00	
Nikon D3300 + AF-P 16-55mm f3.5-5.6G VR DX Kit	£1,895.00	
Nikon D7 + AF-S 50mm f1.8G Special Edition	£1,169.00	
Nikon D7 + AF-S 50mm f1.8G SPECIAL GOLD Edition	£5,000.00	

NIKON I SYSTEM

Nikon I V3 10-30mm + Grip Kit	£725.00
Nikon I S1 11-27.5mm Kit	£475.00
Nikon I S1 11-27.5mm + 30-110mm Kit	£595.00
Nikon I AW1 + 11-27.5mm f3.5-5.6	£499.00
Nikon I AW1 + 11-27.5mm f3.5-5.6 + 10mm f2.8	£819.00
Nikon I JS + 10-30mm PD Zoom lens, black	£375.00
Nikkor VR 8-13mm f3.5-5.6	£345.00
Nikkor VR 11-27.5mm f3.5-5.6	£139.00
Nikkor VR 18-30mm f3.5-5.6 PD-Zoom	£169.00
Nikkor VR 30-110mm f3.5-5.6	£165.00
1 Nikkor VR 70-300mm f4.5-5.6	£689.00
1 Nikkor AV1 10mm f2.8	£229.00
1 Nikkor 10mm f2.8	£159.00
1 Nikkor 18.5mm f1.8	£129.00
1 Nikkor 35mm f1.2	£549.00
1 Nikkor VR 10-100mm f4.5-5.6 PD-Zoom	£469.00
Nikon SB-R17 Speedlight	£129.00
Nikon GP-N100 GPS Unit	£99.00
Mount adapter FT-1	£199.00

NIKON COOLPIX

Nikon Coolpix A	£849.00
Nikon J1 5 + 10-30mm PD Zoom Lens - Black	£375.00

AF-S & AF DX NIKKOR LENSES

10.5mm f2.8G AF DX Fisheye	£495.00
AF-S 35mm f1.8G DX	£145.00
AF-S 10-24mm f3.5-4.5G IF-ED DX	£599.00
AF-S 12-24mm f4G IF-ED DX	£839.00
AF-S 18-80mm f2.8-4E ED VR DX	£769.00
AF-S 18-85mm f3.5-5.6G ED VR DX	£465.00
AF-S 17-55mm f2.8G IF-ED	£1,075.00
AF-P 16-55mm f3.5-5.6G VR DX	£119.00
AF-P 18-55mm f3.5-5.6G DX	Pre-Order
AF-S 18-55mm f3.5-5.6G VR ED DX	£125.00
AF-S 18-55mm f3.5-5.6G VR ED D.C.	Pre-Order
AF-S 18-105mm f3.5-5.6G VR DX IF-ED	£189.00
AF-S 18-140mm f3.5-5.6G VR DX ED	£375.00
AF-S 18-200mm f3.5-6.3G VR II DX IF-ED	£525.00
AF-S 18-300mm f3.5-6.3G VR DX	£585.00
AF-S 18-300mm f3.5-6.3G VR DX	£495.00
AF-S 24-300mm f4.5-5.6G DX ED VR II	£229.00
AF-S 55-300mm f4.5-5.6G DX VR	£249.00

AF FX NIKKOR LENSES

14mm f2.8D AF ED	£1,199.00
16mm f2.8D AF Fisheye	£825.00

20mm f2.8D AF	£419.00
24mm f2.8D AF	£335.00
28mm f2.8D AF	£219.00
35mm f2.8D AF	£229.00
50mm f1.8D AF	£99.00
50mm f1.4D AF	£225.00
105mm f2D AF-DC	£745.00
135mm f2D AF-DC	£945.00
180mm f2.8D AF IF-ED	£635.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f1.8D ED	£539.00
AF-S 24mm f1.8G	£579.00
AF-S 24mm f1.4G ED	£1,475.00
AF-S 28mm f1.8G	£1,475.00
AF-S 35mm f1.4G	£1,290.00
AF-S 35mm f1.8G ED	£369.00
AF-S 50mm f1.4G IF	£319.00
AF-S 50mm f1.8G IF	£159.00
AF-S 55mm f1.4G	£1,149.00
AF-S 55mm f1.8G	£245.00
AF-S 85mm f1.4G	£1,129.00
AF-S 14-24mm f2.8G IF-ED	£1,345.00
AF-S 16-35mm f4G ED VR	£825.00
AF-S 17-35mm f2.8G IF-ED	£1,295.00
AF-S 18-35mm f3.5-5.6G	£515.00
AF-S 24-70mm f2.8G IF-ED	£1,245.00
AF-S 24-70mm f2.8E ED VR	£1,649.00
AF-S 24-85mm f3.5-4.5G ED VR	£365.00
AF-S 24-120mm f4G ED VR II	£725.00
AF-S 28-300mm f3.5-5.6G ED VR	£995.00
AF-S 30-100mm f2.8G VR II IF-ED	£1,869.00
AF-S 70-200mm f4G VR IF-ED	£879.00
AF-S 70-300mm f4.5-5.6G VR IF-ED	£409.00
AF-S 80-200mm f4.5-5.6G VR IF-ED	£1,749.00
AF-S 200-400mm f4G VR II IF-ED	£4,799.00
AF-S 200-500mm f5.6E VR II	£1,099.00
AF-S 300mm f4E VR II	£3,969.00
AF-S 300mm f4E PF VR II	£1,490.00
AF-S 300mm f2.8G VR II IF-ED	£3,995.00
AF-S 400mm f2.8E VR II	£8,295.00
AF-S 500mm f4E FL ED VR	£7,795.00
AF-S 600mm f4G VR IF-ED	£6,495.00
AF-S 800mm f4E FL ED VR	£11,795.00
AF-S 800mm f5.6E VR FL ED (inc. TC80-1.25E ED teleconverter)	£12,445.00

TC-14E III 1.4x teleconverter

TC-17E III 1.7x teleconverter	£2,499.00
TC-20E III 2x teleconverter	£3,529.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f2.8G DX Micro	£1,195.00
50mm f2.8D Micro	£325.00
AF-S 60mm f2.8G DX Micro	£365.00
AF-S 85mm f3.5G VR DX IF-ED Micro	£1,335.00
AF-S 105mm f2.8G AF-S VR Micro IF-ED	£599.00
200mm f4D AF-Micro IF-ED	£1,175.00

NIKON SPEEDLIGHTS

SB-5000 Speedlight	Pre-Order	£499.00
SB-910 Speedlight		£375.00
SB-700 Speedlight		£225.00
SB-500 Speedlight		£185.00
SB-300 Speedlight		£99.00
SB-R1C1 Close-Up Commander Kit		£499.00
SB-R1 Close-Up Remote Kit		£399.00
SU-400 Wireless Speedlight Commander		£269.00
SB-R200 Wireless Remote Speedlight		£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f2.8 Nikkor	£901.00
24mm f2.8 Nikkor	£608.00
28mm f2.8 Nikkor	£515.00
35mm f1.4 Nikkor	£1,227.00
45mm f2.8P Nikkor, chrome	£325.00
50mm f1.4 Nikkor	£597.00
50mm f1.8 Nikkor	£743.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f3.5-4.5 Zoom-Nikkor	£599.00
------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

24mm f3.5D PC-E DX Nikkor	£1,325.00
28mm f3.5 PC Nikkor	£1,195.00
45mm f2.8D ED PC-E Nikkor	£1,345.00
55mm f2.8 Micro-Nikkor	£541.00
85mm f2.8D PC-E Nikkor	£1,199.00
105mm f2.8 & Micro-Nikkor	£1,047.00
200mm f4D Micro-Nikkor	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



Nikon D5 THE WAIT IS ALMOST OVER...

- New 20.8MP FX-format CMOS image sensor and EXPEED 5 image processing
- Widest native ISO range ever in a Nikon full-frame DSLR: ISO 100 to 102,400 (expandable to Hi-5, ISO 3,280,000)
- Redesigned AF system with a 153 focus points, 99 cross-type sensors and a dedicated processor
- 4K Ultra High Definition (UHD) video recording and pro-grade video features
- 12 fps continuous shooting with full AF and AE performance; up to 200 shots in a single burst

Nikon D5 DSLR body Pre-Order £5,199.00 inc. VAT



PRE-ORDER YOUR D5 TODAY

020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk

Best of British

We take a look at some of the outstanding entries from the second **British Life Photography Awards**

The British Life Photography Awards, open to both amateur and professional photographers, is perhaps one of the strongest competitions in the photography calendar. The brief is simple: present to the judges an imaginative and contemporary illustration of British life. There are a variety of categories on offer, ranging

from Rural Life and Street Life through to British Weather and Historic Britain. You can take a look at the category winners as well as the highly commended shots at www.blpawards.org and find details of the next competition. In the meantime, the images on the following pages will hopefully inspire you to get outside and see what you can find right on your doorstep.



**Overall Winner and Brits on
Holiday Winner: 'Past Present,
Stonehenge, Wiltshire' with
thanks to English Heritage**

Elena Marimon Munoz

'The picture shows the sunrise at Stonehenge in Wiltshire during the summer solstice festival,' says Elena. 'By the time the sun started to rise above the stones, hundreds, if not thousands, of people had gathered inside the stone circle, with phones and cameras up in the air ready to record the magical moment. I wanted to capture the mixture of ancient history and modern technology, fused together – past and present.'





© PAUL JENNIFER WILSON



© JENNY LEWIS

Brits on Holiday Highly Commended: 'Very Little Helps'

Paul Anthony Wilson

‘A visit to the seaside can often be marred by the weather,’ says Paul. ‘Some people, however, are determined to brave the elements. I saw these two holidaymakers making the best of a wet day on Scarborough’s promenade in North Yorkshire. Perhaps this will catch on as a way of recycling used carrier bags.’



© CLAUDIA JANKE

Portraiture Overall Winner: 'George, Packington Estate, Islington, London'

Claudia Janke

‘This is George, 84, at his flat on the Packington Estate,’ says Claudia. ‘He shared it with his sister Doris, who now lives in a care home. George was moved to new accommodation as part of a regeneration programme. This image is part of an installation challenging prejudice about people living in council estates and explores the sense of loss and gain that irreversible changes bring with it’

Portraiture Highly Commended: 'Nicola and Jemima'

Jenny Lewis

‘This portrait was shot for ‘One Day Young’, a series of portraits of women taken at home within 24 hours of the birth of their child,’ says Jenny. ‘It’s a moment usually only seen by the family, kept in a family album, but I wanted to capture this strength and beauty of the women in their triumph over the challenges of birth. The series is there to support and empower women. I shot 150 subjects over five years, so the sequence of faces becomes a soothing voice to help balance and dilute the fear of birth.’



© JENNY LEWIS



Urban Overall Winner: 'Morning Fog over Tower Bridge, London'
Nick Isden

▲ In this hugely atmospheric shot, we see a familiar scene for anyone making the daily trudge through central London. An early morning fog envelops Tower Bridge as commuters make their way to work. Nick caught this image in March 2014 armed with his trusty Fujifilm X100S and 23mm lens.



Rural Life Highly Commended: 'Burning the Heather, North Yorkshire Moors'
Paul Anthony Wilson

▼ 'While travelling towards Middlesbrough on the North York Moors I noticed huge plumes of smoke billowing into the air,' says Paul. 'It turned out to be controlled heather burning. Carried out between April and October, this activity stimulates new growth, therefore providing good grazing for sheep and an ideal habitat for wild birds. I placed the "beater" in the bottom corner to provide scale and show the enormity of the scene.'

Portraiture Highly Commended: 'Notting Hill Carnival'
Sara Nicomedi

▲ 'It was my second day in London and I was living close to Notting Hill,' says Sara. 'I didn't know anything about this event, but I heard the music from my room and I went out with my camera to check what was going on. It was crazy out there. I stood on someone else's doorstep and started to shoot from above. I saw this girl approaching, so I waited for her, took the shot and then went back to the crowded street.'





Rural Life Highly Commended: 'Best in Show, Ewelme, Oxfordshire'
Mark Harrison

✓ 'Clearly, the quite extraordinary cabbages could easily have been the subject of this picture,' says Mark, 'but I wanted to try to capture something of the simple, timeless tradition of the local horticultural show, and the couple looking at the carrots under the bunting helped to do that for me.'

Portraiture Highly Commended: 'Polly and Stuart Pearson Wright'
Jenny Lewis

✓ 'The project "Hackney Studio" began as a celebration of the creatives in the borough,' says Jenny. 'Two years and more than 80 subjects later, it feels more like an obituary for an area. Half the artists have since moved out of Hackney, so I realise I am capturing the end of a specific time.'



Rural Life Highly Commended: 'The Wedding Day'
Chrissie Westgate

✓ 'Here's to love and laughter and happily ever after' is written on the board behind this family. Here we see the newly married Daisy and Jonni with their son, Woody. It's a strong scene with the balance of the parents on the left and right added to by the floating balloons above their heads. Removing the colour from the scene also means there is one less element to distract from the body language and facial expressions that viewers are free to interpret as they wish.

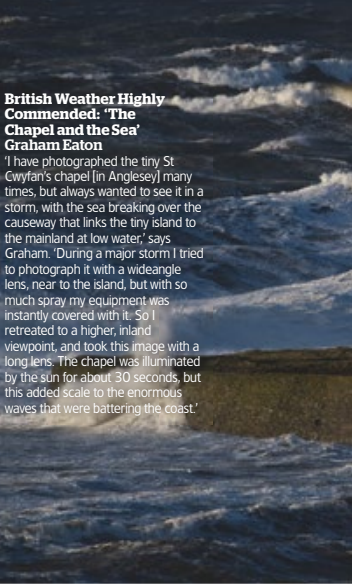


Rural Life Winner: 'Blown Washing, Isle of Harris, Outer Hebrides, Scotland'
Steve Morgan

✓ 'Washing drying on a blustery day next to a croft on South Harris in the Outer Hebrides,' says Steve. 'I spotted this while driving along the Golden Road on the east coast of Harris. I jumped out of the car on the single-track road to catch the backlit scene before the sun disappeared behind the clouds.'

British Weather Highly Commended: 'The Chapel and the Sea'
Graham Eaton

I have photographed the tiny St Cwyfan's chapel [in Anglesey] many times, but always wanted to see it in a storm, with the sea breaking over the causeway that links the tiny island to the mainland at low water,' says Graham. 'During a major storm I tried to photograph it with a wideangle lens, near to the island, but with so much spray my equipment was instantly covered with it. So I retreated to a higher, inland viewpoint, and took this image with a long lens. The chapel was illuminated by the sun for about 30 seconds, but this added scale to the enormous waves that were battering the coast.'





British Life Awards: Portfolio 2 is published by Dewi Lewis, priced £24. An exhibition to showcase the competition will be held at the Banbury Museum in Oxfordshire from 25 March–9 July

Portraiture Highly Commended: 'Tiger Rose' **Maurizio Melozzi**

The singer and performer Tiger Rose contacted me to do the portraits for her new music/performance CD,' says Maurizio. 'We did these photographs inside a restaurant we found in the area of Brick Lane, London. I only used the light available in the dining room – the ambient spotlight was perfect. It was almost like we were in a theatre.'



ORDER FORM

Post the completed order form to: FREEPOST RTKA-YLJG-HAAK Time Inc. (UK) Ltd, Rockwood House, 9-16 Perrymount Road, HAYWARDS HEATH, RH16 3DH. (No stamp needed)

YES! I would like to subscribe to Amateur Photographer saving up to 35%

- ☐ **UK Direct Debit, pay only £24.99 per quarter, SAVING YOU 35% of the full price of £38.88** **TOP OFFER**
- ☐ 2 years (102 issues) Credit Card - Pay only £201.99 (full price £311.00) saving 35% across the two years
- ☐ 1 year (51 issues) Credit card - Pay only £108.49 (full price £155.50) saving 30% across the year

YOUR DETAILS:

Mr/Mrs/Ms/Mc: _____ Forename: _____

Surname: _____
If you would like to receive emails from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email address below.

Email: _____

Address: _____

Postcode: _____

Home Tel. No. (inc. area code) _____

If you would like to receive messages from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile: _____

Date of Birth:

GIFT SUBSCRIPTION

Mr/Mrs/Ms/Mc: Forename: _____

Surname: _____

Address: _____

CHOOSE FROM 3 EASY WAYS TO PAY:

1. CHEQUE
I enclose a cheque/postal order for: £ _____ made payable to Time Inc. (UK) Ltd.

2. CREDIT/DEBIT CARD
Please debit my: ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard ☐ Maestro (UK only)
Card No.

Start Date (Maestro only) Issue No. (Maestro only) Expiry Date

Signature: _____ Date: _____

(I am over 18)

3. DIRECT DEBIT: To pay £24.99 per quarter by UK Direct Debit, please complete your details below:

PAYMENT DETAILS - DIRECT DEBIT
Instruction to your bank or building society to pay by Direct Debit.
For office use only: Originator's Reference - 764 221



Name of Bank: _____

Address of Bank: _____

Postcode: _____

Name of Account Holder: _____

Sort Code: Account No:

Instruction to your Bank or Building Society: Please pay Time Inc. (UK) Ltd Direct Debits from the account specified in this instruction subject to the safeguards assumed by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd and if so, details will be passed electronically to my Bank or Building Society.

Signature: _____ Date: _____

(I am over 18)

Offer open to new subscribers only. Final closing date for all orders is **March 28th 2016**. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the date of the subscription. Direct Debit offer is available to UK subscribers only. Credit/debit card charges will be taken in sterling. This offer is subject to a minimum term of 12 months. Cancellations are not permitted until the end of the initial period and we will not issue you a refund. Should you wish to cancel after the minimum term, please contact our customer care team. For enquiries and overseas rates contact magazines@timeinc.co.uk or call +44 (0) 20 333 3333. *The digital version comes free with the print edition of your subscription and is available directly on a trial basis. Time Inc. (UK) Ltd reserves the right to withdraw free access to the digital version at any time. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at magazinesdirect.com or amateurphotographer.co.uk. Time Inc. (UK) Ltd who publish Amateur Photographer, will collect your personal information to process your order. Time Inc. (UK) Ltd would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from Time Inc. (UK) Ltd. Time Inc. (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. Time Inc. (UK) Ltd would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here. Time Inc. (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here.

CODE 15W

GO DIGITAL!

Download your magazine right away.

Every subscription package includes access to the digital version for iPad and iPhone**



PLUS

ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- Save up to 35% off the normal subscription rate
- Enjoy the luxury of home delivery
- Get exclusive Rewards for subscribers every month. Join Rewards at amateurphotographer.co.uk/rewards

Exclusive for subscribers

Rewards

Every month enjoy new offers, giveaways and prizes, included **FREE** with your subscription. With all of this, your subscription will pay for itself in no time. View all Rewards at amateurphotographer.co.uk/rewards



0330 333 4555

Quote code: 15W

7 days a week from 8am to 9pm (UK time)

SAVE ^{UP TO} 35%

when you subscribe today!*



*per quarter by Direct Debit

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits - If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. - If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.



Subscribe online at
amateurphotographersubs.co.uk/15W



Complete
the coupon
opposite

Amateur Photographer of the Year Competition

Your chance to enter the **UK's most prestigious competition** for amateur photographers

£10,000 IN PRIZES TO BE WON

HOW TO ENTER

To enter via email, follow the link at the bottom of this page.

We need to know where and how you took your image, plus the camera and lens used with the aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF.

Plan your APOY 2016 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	Portraiture	7 May	29 May	25 June
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	Macro (insects/flowers/plants)	2 Jul	31 Jul	27 Aug
A Small Plot of Land	Landscapes and cityscapes	6 Aug	28 Aug	24 Sep
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy16

**PRIZE
WORTH
£1,079**



This month's prize

Win a DP Sigma dp1 Quattro compact camera and a VF-31 optical viewfinder

THE SIGMA dp1 Quattro incorporates the Foveon X3 direct image sensor, which is similar to traditional colour film in that its multiple layers capture all the information that visible light transmits. Along with Sigma's proprietary image-processing technology, this sensor produces incredible resolution, precise gradation, gorgeous colour and realism with a 3D feel. In other words, full-bodied image quality. The dp1 Quattro incorporates a 19mm f/2.8 (equivalent to a 28mm lens on a 35mm SLR)

high-performance wideangle lens, which is optimised for the Quattro sensor to maximise the sensor performance. The camera body offers a balanced shape, layout and weight distribution.

The winner will also receive a VF-31 optical viewfinder for the dp1 Quattro. This viewfinder offers a framing guide without the use of the colour LCD, meaning accurate framing that is not affected by external light.

That's a total prize value of £1,079.98 for round two of APOY 2016.

Round Two

Width of a Circle

WIDTH of a Circle (creative wideangle) is the subject for the second round of APOY 2016. Choosing the right lens for your scene is perhaps one of the most crucial factors in producing a successful image. The appropriate focal length can serve to obscure as much as it can reveal. For example, a telephoto lens can pull the viewer's attention in to the subject by removing any extraneous details that may serve to distract the eye.

However, for this round we want you

either to restrict yourself to using a wideangle lens or, if you're feeling brave, try your hand at producing a panoramic view. Any subject is acceptable. You can shoot landscapes, cityscapes, still life or street photography. You could even try using your wideangle lens to bring a little something extra to a portrait photograph. You can find appropriate subjects everywhere. As always, we have excellent prizes to give away and if you'd like some helpful tips turn to page 34.

APOY
2016
In association with
SIGMA



This shot by Matt Parry emphasises the creative use of a wideangle lens

Round Two Wideangle

We take a look at some tips and tricks to set you on your way to shooting creative wideangle



Different scenes

NOT EVERY image taken with a wideangle has to be an epic landscape. You can focus on something a little more unusual, as in this shot from APOY 2015 taken by Stuart Brown. Stuart used the wideangle lens to emphasise and exaggerate the features of this basset hound, a visual trick further helped by the fact that Stuart has shot from a low angle.



Small scenes

WE'VE emphasised how a wideangle lens and panoramas can be used to bring out the impressive scale of a scene, but you can also use your wideangle lens to focus on the more intimate details you come across. Take David Scrivener's entry (above) from APOY 2015, for example. It shows us a view of the world we would never normally see and demonstrates how a wideangle can be used to real creative effect.



Landscapes

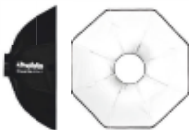
WIDEANGLE lenses are the ideal optic when you're out facing the sweeping vistas of the natural world. While a telephoto lens lets you home in on the details of a location, a wideangle will allow you to capture a much more expansive view. Wideangle lenses have a greater depth of field at any given aperture than telephotos, so you can include more sharp details in the fore, middle and background. You can also achieve front-to-back sharpness without resorting to ridiculously small apertures.

Pan stitches

PAN STITCHES (or panoramas) are fun to produce. Place your camera on a tripod on a flat surface. Set your camera to manual, including the focus. Then pan your image from end to end, making sure you take a

picture at certain increments. You may find you have a number of shapes you can use as guides, but you should also make sure there is some overlap as this makes it easier when stitching your images together later. Then, using Photoshop's Photomerge function, you can produce your panorama.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2000-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email to: C2016@sigmagroup.co.uk. When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. 5. Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering the competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and their own copy including for display at an exhibition, in Time Inc (UK), Amateur Photographer magazine and on Time Inc (UK) and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image camera details. 10. Submissions must be well packaged in a different envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a different SAE stamped of sufficient value for their return. 11. This competition is open to bona fide amateur photographers and adults only. That is, entrants should not earn more than 10% of their total annual income (€15,000 annually from photography). 12. Employees of Time Inc (UK), Sigma and their families may not enter the competition. Entries are judged by AP staff. 12. There is no age limit for entrants, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall first prize for the APOY 2016 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by or any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prize where such failure is caused by any supervening circumstances outside its control which amount to force majeure and without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.



Bring out the beauty

OCF Beauty Dish

The new OCF Beauty Dish is a collapsible and more portable version of the classic Profoto Beauty Dish. When it comes to bringing out the beauty of your subject, it is second to none.

Learn more: profoto.com/offcameraflash

Profoto[®]
The light shaping company™

Jess and Nick

Thomas Stewart

Wedding photographer **Thomas Stewart** explains the circumstances behind his shot of a happy couple caught beneath a blanket of rain. He talks to **Jade Severs**

This photograph of Jess and Nick on their wedding day was taken at around 10pm at Bendooley Estate in Berrima, NSW, Australia. It only started raining late in the evening at around 9pm. It was cloudy for most of the afternoon (which I love for photos), so during the reception I was checking every 15 minutes to see if it was raining. I don't mind it raining at this point in the day, as it's a good opportunity to get creative. If there is a high chance of rain during the wedding ceremony, or during my normal portrait session after the ceremony, I get a little anxious. It is pretty much up to me to find good locations to take the bridal party for photos, and rain means that my location choices are quite limited.

However, some of the most memorable moments I've experienced at weddings have been during really bad weather – rain, high winds and so on. Once I get over the initial 'Uh-oh...' moment, and if I have a couple who are outgoing and don't mind getting a little wet, then bad weather is great for creativity. Luckily for me on this occasion, Jess and Nick were a super-relaxed couple who just wanted great images. By this time of the night the bride didn't care if her dress got a little wet, and I think she might have seen a few night shots on my Facebook page,

so I really didn't have to convince them to stand in the pouring rain.

I've shot scenes like this a few times before but never to this effect, so when I saw that it was raining I did have a shot of this type in mind before I took the couple outside. I didn't actually know it would turn out this well. There are so many variables with night shots in the rain, and they all have to come together for the shot to work. The amount of ambient light, flash power, ISO, shutter speed, aperture, flash distance from the couple, lens and, of course, how comfortable the couple feel standing in the rain for a few minutes, all play a part in determining the outcome of the shot. These variables mean it is hard to visualise the exact shot: by default, this one was something of a stab in the dark.

For this set-up, I used a Canon EOS 5D Mark III, a 135mm f/2 L-series lens and two 600EX flashes. The shutter speed was set to 1/20sec, with the aperture at f/2.8 and ISO 1600. The flash on my camera was facing backwards and was used just to trigger the one behind the couple, which was on a light stand around 5m (16ft) behind them, on full power, at waist height and pointed directly towards them (and therefore towards me).

Because it's dark, focusing can be tricky. In the past when



'I shot 19 frames that night in the rain, over a period of five minutes. This shot was the 15th in the series'

I tried this kind of shot, I used to ask the groom to hold my phone lit up in front of him and focus on it. At the last moment, I'd tell him to put it away. Then I realised you can use the modelling-light button on the camera. It triggers both flashes (the on-camera one and the one

behind the couple) for one second and in that time you can lock focus. So for this shot I used the latter method.

I shot 19 frames that night in the rain, over a period of five minutes. This shot was the 15th in the series. In fact, I didn't know I had 'the one' until we

© THOMAS STEWART



came back into the reception, I dried the camera off and was able to look through each frame. It is impossible to properly gauge a good versus a bad shot when outside in the pouring rain with a wet couple! When I showed Jess and Nick my favourite frame, they were pretty gobsmacked. They couldn't believe it was them in the image, and they were calling all their friends and family over to have a look. No

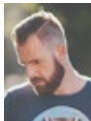
one believed we had just taken that image two minutes before. Their reaction was great.

After the wedding, I made a few minor edits to the photo. I applied a VSCO preset, tweaked the white balance and slightly adjusted the shadows and highlights. I also cropped the image slightly to remove the edge of a tree on the left-hand side of the frame, then edited out a small patch of grass in the bottom left. I

then took the image into Alien Skin Software's Exposure to add grain, then back into Lightroom for sharpening.

As I do with all my strong images, I posted this one on my Facebook page and it received a lot of comments, likes and shares. It was also picked up by *The Huffington Post*, which has featured my work before and so follows my page, and it quickly went viral, which was a great thing to happen.

Thomas Stewart



Thomas is 'aged 32, tall, bearded, ex-lawyer, traveller, music lover, wine drinker and cat owner'. He is based in the

Southern Highlands of Australia, one hour south of Sydney, and will shoot weddings 'anywhere and everywhere'. www.thomasstewart.com.au





Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Waterfall

Paul Hayday

Olympus OM-D E-M5 Mark II,
9-18mm, 1/30sec at f/13.0, ISO 800

WATERFALLS are wonderful and I'm always jealous of people who live near them. The sound of water tumbling over rocks is very soothing. I live in Essex and, as far as I know, we don't have any at all.

Paul sent in a collection of pictures of waterfalls that he took in the Brecon Beacons recently on his new Olympus OM-D E-M5 Mark II. He has made a great job of them, and has managed to show flowing water without it being over the top and distracting.

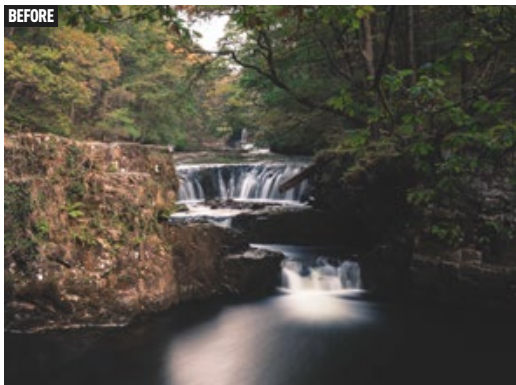
I've picked this shot to write about as it demonstrates a problem that's common when shooting waterfalls and rivers that pass through wooded areas. The river carves a path through the trees and creates an opening for the sky which, if we aren't concentrating, can create contrast that's too high for our camera to manage.

Here, the right-hand side of the frame and the water are in the shade, while the left side is in much brighter light. The cliff face on the left catches far more light than the rest of the areas of the image, so my brain immediately tells me it is the most important part of the picture – because it has a spotlight on it. The cleverer part of my brain knows the waterfall is the main interest, but the clever side and the instinctive side argue, which distracts me from what I'm supposed to be looking at.

A solution might have been to use a neutral density graduated filter, on its side, so that the darker part covered the lighter area of the frame to balance out the exposure. I can't do that in retrospect, so I've just darkened the left side to simulate what the picture might have looked like. Software can only do so much, so the coloration is wrong in the adjustment, but it would have looked much more natural with a good filter.

I know there is not much we can do about intrusive objects in the frame, but there is no getting around the fact that a massive length of cut wood protruding across the central interest is going to ruin the shot. Sometimes you have to find a different angle, or just accept that a perfect picture isn't there for the taking.

BEFORE



The cliff face on the left is catching more light, detracting from the waterfall in the centre of the frame

AFTER



A neutral density graduated filter would have helped to balance out the exposure



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 21. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

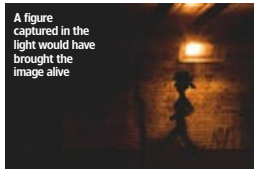
BEFORE



Lowri has pulled in the blacks and whites to create higher contrast



A figure captured in the light would have brought the image alive



Light in the underpass

Lowri Perrin

Nikon D3300, 31mm, 1/25sec at f/8, ISO 800

LOWRI was attracted to the dingy atmosphere in this underpass, and says she liked the idea of the light coming out of the darkness. I do, too. Patches of light in dark places draw our attention, and are powerful tools for directing your viewer's gaze.

Lowri has sent me her original image, and one she has worked on. In software she has done what most people do – pulled in the blacks and the whites to create a

There's still plenty of drama in the image, but more detail can be seen in the shadows



AFTER

high-contrast scene. We all know, though, that nowhere has contrast like that, and that our eyes just

don't see that way. I tend to lower the contrast of the extremes of the tonal range, but inject that kick

we are looking for by adding a curve to the middle tones. In that way, we don't have to lose detail.

My version still has the dramatic difference between the bright and dark areas, but the blacks don't blanket the shadows so we can still see interesting tones and shapes.

The scene is very nice, but feels a little empty. It needs a person walking through the light area to bring the whole thing to life. I've drawn a rather improbable lady who looks as though she is chasing her bolting horse, but anyone with an interesting outline would do.

What you have identified so well and captured, Lowri, is what I call a 'scene with potential'. Now it needs some human activity to realise it.

BEFORE



Boy on the beach

David Kessel

Nikon D7100, 12.0-24.0mm, 1/400sec at f/18, ISO 100

SOME consider 'the possession of flare' a crime against the laws of photography and demand immediate justice for such outrage against common decency. And that's why I like it.

David has made great use of that glimpse of sun and its dramatic reflections inside his lens, and has created an image that's full of atmosphere and reality. The combination of

AFTER

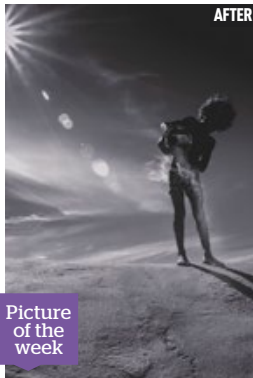


The contrast has been lifted and the darker tones are less intense

happy sun, rolling hills and small child reminds me of Teletubbyland, and it's all rather jolly.

The back lighting has allowed David to make an effective silhouette from the boy's body, but with wonderful rim lighting in his hair and the sand glowing against his darkness.

I think we've lost a little more to the shadows than we needed to have done, so I've lifted the



AFTER

Picture of the week

contrast a touch and reduced the intensity of the darkest tones for a softer feel. There was also some dusting to do – you can't get away with a dirty sensor in a shot like this! I've added some colour, too, to create a selenium-toned effect. It's only mild but I think it suits the image.

This is a great shot, David, and it wins you my Picture of the Week award.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Manfrotto Cromo2 LED Light

● Price £329.95 ● www.manfrotto.co.uk

Callum McInerney-Riley sings the praises of Manfrotto's latest colour-balancing LED panel

MANFROTTO'S latest offering in its LED continuous lights range – one of two colour-balancing LED panels available – is the Cromo2 LED Light. The other is the professional Lykos LED panel, which is 1,500Lux@1m and bigger. Cromo2 boasts an impressive 900Lux@1m and is the more portable of the two. It weighs only 300g without batteries, is small enough to mount on a camera but big enough to suit portraits and video interviews.

The whole idea of the Cromo2 is to allow the light to control the colour temperature from the cool daylight balance of 5,600K through to 3,100K tungsten. This allows users to add some light and match it to the ambient light of the scene.

The brightness is controlled easily, thanks to a dimmer switch on the side that will take it from 0-100% of its 900Lux@1m range. To power the Cromo2 you can use either the mains AC plug, which is included, six AA batteries, or an L-type Li-ion camcorder battery that costs around £90 – the adapter for the L-type battery is included in the kit.

A total of 24 LED lights feature on the Cromo2 and it boasts Manfrotto's SMT (Surface Mount Technology) design to ensure great performance, illumination efficiency, colour accuracy and a brilliant quality of light.

In use

This latest LED range has been designed in collaboration with Litepanels, bringing together their expertise with that of Manfrotto to create some great continuous LED lights. The Cromo2 is a bit expensive at more than £300, but the build is solid and the quality of light is good – and it makes a perfect keylight for interviews. For the photographer or videographer who wants to adjust the colour temperature, the Cromo2 is a fantastic choice.

Diffuser

LED lights can be harsh, especially when photographing people. For that reason, Manfrotto has included a diffuser to soften the light. It simply slides into the front of the unit.

Flicker-free

The Cromo2 doesn't flicker, which is especially important for those who would like to record high-definition video.

At a glance

- On or off-camera LED panel
- 900 Lux@1m
- Adjustable colour temperature
- Dimmable from 0-100%
- Powered by either mains, AA batteries or an L-type Li-ion camcorder battery

Ball head

Included with the Cromo2 is a small ball head with numerous attachment options, including hotshoe and two different tripod mount threads.

Amateur
Photographer
Testbench
GOLD
★★★★★

IN THE RANGE

Manfrotto Lykos Bicolor LED

£399.95
This offering is Manfrotto's top-end LED light, giving a total of 1,500Lux@1m. Users can control the light using a smartphone or tablet app via a detachable Bluetooth dongle.



Manfrotto MicroPro2 LED Light

£259.95
All-in-all, the MicroPro2 is similar to the Cromo2. Its colour temperature is a constant 5,600K, but it boasts a bit more power with 940Lux@1m and doesn't have the ability to control the colour temperature like the Cromo2.



Manfrotto Spectra2 LED Light

£154.95
With fewer LEDs and a rating of 650Lux@1m, the Spectra2 is the baby of the bunch, and like the MicroPro2 LED Light it also has 5,600K colour temperature. For many enthusiasts, this is more than sufficient.



Phottix Luna 70cm Folding Beauty Dish

£80 • www.phottix.com



The folding beauty dish is quick to assemble and ideal for working on location

**Amateur
Photographer**
Testbench
Recommended
★★★★

PHOTTIX has come on in leaps and bounds since its early days, producing some amazing flash equipment and light modifiers at very affordable prices. One such product is the Phottix Luna Folding Beauty Dish. This light modifier is designed for use on the go by location photographers as it's very small and portable, folding down into its own bag. It works a bit like an umbrella, whereby all the rods are already in place. To erect the modifier, users simply push down the plastic tensioning joists between each rod until they lock in place. It's super-simple to set up, giving users the big advantage of less time messing about with modifiers and more time shooting. This system allows the Luna Beauty Dish to hold its shape well; it's incredibly rigid and well built.

Inside the modifier is a dish for bouncing the light out; this is attached by three rods. During extended use, I had to tighten them up with a screwdriver on a few occasions – it's a small criticism, but quite annoying nonetheless.

In use

The quality of the light is very good, although the box isn't round and deep like a traditional beauty dish so it isn't quite the same. While it doesn't really achieve what a beauty dish does, it still gives a great-quality light, with decent softness and beautiful contrasty depth between the light and shadows. My favourite feature is the diffusion panel, which you can put over the front, turning it into something that resembles a small, useful Octabank.

It's worth noting that there's no grid included, nor an optional grid available. There's only one mount available from the Luna Folding Beauty Dish – the Bowers mount – although Speedlight/Speedlite adapters and other mount adapters are inexpensive enough. For the 70cm version, it's inexpensive at £80, which is a lot of kit for the money.

Callum McInerney-Riley

Amateur Photographer

The latest photography kit and technique at your fingertips

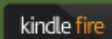
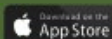


More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition





At a glance

- 16.3-million-pixel, APS-C X-Trans CMOS II sensor
- 28mm (equivalent) f/2.8 lens
- ISO 200-6,400 (raw), 100-51,200 (JPEG)
- 3in, 1.04-million-dot tilt LCD touchscreen
- Digital teleconverter with 35mm and 50mm options
- 1/32,000sec max shutter speed
- Price £549

Fujifilm X70

With a rich heritage, the X70 from Fujifilm has a lot going for it. **Phil Hall** finds out if it lives up to expectations

For and against

- + Image quality to rival that from a DSLR or CSC
- + Polished and intuitive handling and customisation
- + Welcome addition of touchscreen functionality
- + Excellent build quality and tactile controls
- Raw ISO sensitivity range restricted to 200-6,400
- 28mm equivalent lens may not be to everyone's taste
- Focusing could be a bit more polished and quieter

Where in the range



Fujifilm X100T

Price £795

Now in its third incarnation, the retro-inspired X100 is where the X-series all began. With the same sensor as the X70, it has a hybrid viewfinder and 35mm equivalent lens.



Fujifilm X30

Price £284

Featuring a smaller 12-million-pixel 2/3-inch sensor, the X30 sports a 4x optical zoom lens and also has from an electronic viewfinder.

Data file

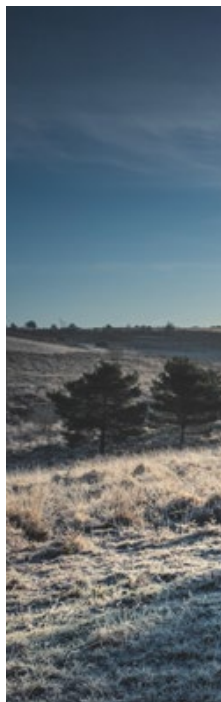
Sensor	16.3MP, APS-C X-Trans CMOS II
Output size	4,896x3,264
Lens	18.5mm f/2.8 (28mm equivalent)
Shutter speeds	1/4,000sec-30secs; 1/32,000sec-1sec electronic; bulb up to 60mins
ISO	100-51,200 (extended)
Exposure modes	PASM, advanced SR auto
Metering	Multi, spot, average
Exposure comp	±3EV in 1/3 steps
Drive	8fps
Movie	Full HD at 60fps
LCD	3in, 1.04-million-dot tilt-angle touchscreen
Stabilisation	N/A
AF points	77-point
Memory card	SDHC/SDXC
Power	NP-95 Li-ion battery
Battery life	330 still images (approx)
Dimensions	112.5x64.4x44.4mm
Weight	340g (with battery and card)

The X100 from Fujifilm caught the imagination of photographers both professional and amateur, as well as kick-starting the Fujifilm renaissance after years of forgettable compacts. The latest incarnation, the X100T, will often find its way onto a photographer's camera wish list, but at almost £800 it's a more serious investment.

This brings us to the X70. Smaller, cheaper, more compact and with many of the features that made us fall in love with the X100 in the first place, the X70 appears to tick a lot of boxes. So how good is it?

Features

Let's start by taking a look at the sensor, and Fujifilm has stuck with the now tried-and-tested





The X70's combination of a 16.3MP X-Trans CMOS II sensor and sharp lens can deliver excellent results

16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor that we've seen in the likes of the X-T1, X-T10 and X100T. With its unique filter array, this semi-randomised arrangement sees the sensor's propensity to give false colour reduced. This, in turn, does away with the need for an optical low-pass filter that's traditionally used to counter moiré effects.

Sticking with this sensor sees the standard output sensitivity range remain at a moderate 200–6,400, but if you're prepared to rely on a JPEG file only, it can be expanded to 100–51,200 for further shooting options.

As we've seen with other Fujifilm cameras over recent years, the X70 features a dynamic range setting that is designed to avoid clipped highlights, with DR 200% adding 1 extra stop and DR 400%

adding 2 stops of highlight range. Nothing's for free, though, and the payoff is the increase in minimum sensitivity to ISO 400 for DR 200% and ISO 800 for DR 400%. I prefer to stick with DR 100%, but that's not to say that in some situations DR 200% isn't a handy feature to have, although I tend to shy away from the DR 400% setting.

The X70's auto ISO set-up works very well also, letting you set a minimum and maximum aperture, as well as a minimum shutter speed you're prepared to use when handholding, so you can get stuck in with the serious business of taking photos. There is also the option to save up to three auto ISO set-ups.

While it may look as though the X70 shares the same 23mm f/2 (35mm equivalent) lens as its

bigger brother from a distance, the optic on the front is actually a 18.5mm f/2.8, providing a focal length equivalent to roughly 28mm. Whether this is too wide for your shooting style will depend on what you like to shoot, but I've always loved this field of view. As we saw with the X100 series, the X70 has a dedicated aperture ring running around the lens barrel, with 1/3-stop aperture adjustments from f/2.8 to f/16.

The X70 also sports a digital teleconverter, with 35mm and 50mm options to choose from. It does mean you'll lose resolution as you're essentially cropping in on the middle of the frame, and it's an option that can only be used when shooting JPEGs.

The manual-focus ring, as well as doing the obvious, can also be set up in the menu to control a

selection of other features – white balance, ISO, film simulation, digital teleconverter and a default setting.

The manual-focus ring (or control ring as it's known) isn't the only configurable option on the X70, with a further eight function buttons available that can be tailored to suit you.

LCD display

In an effort to make the X70 as pocketable as possible, it lacks the clever hybrid viewfinder that graces the X100 series of cameras. Instead, the X70 is the first Fujifilm X-series camera to feature a tilting touchscreen LCD. The 3in display has a resolution of 1,040,000 dots and can tilt round 180°. This is perfect for the selfie-addicted out there, but does seem to jar a little too

Files offer plenty of flexibility in post-production, allowing you to recover decent levels of highlight and shadow detail

much with the ethos of this as a photographer's camera. It still has its uses, though, such as shooting from the hip at waist level – especially when used in conjunction with the touchscreen to trigger the shutter.

If you can't live without a viewfinder, though, then the optional VF-X21 optical viewfinder (£149) slots into the hotshoe on the top of the camera.

Build and handling

Perhaps a worry is that the lovely finish and feel of the X100T wouldn't carry over to the smaller and more affordable alternative, but as soon as you pick up the X70 you're left in no doubt that this isn't going to be the case.

Available in black and silver finishes, both look very stylish and have some classic rangefinder design features, with the black model looking a little more understated. Dials are pleasing to the touch and are milled from aluminium for a quality feel, while there's a large rubberised handgrip and thumb rest at the rear that allows for comfortable one-handed shooting should you wish. Just as we've experienced with the X100T (and numerous other X-series cameras), the

'Just as we've experienced with the X100T, the X70 looks and feels the part'

X70 looks and feels the part.

Along the top are shutter and exposure-compensation dials that are complemented by a button to access the X70's drive modes and an auto-mode-selector lever. Switch over to this and the X70 goes into advanced SR auto, where pretty much all the decision-making is given over to the camera if you just want to point and shoot.

If you thought the arrival of touchscreen functionality would see the reduction of body-mounted controls, think again. As we've mentioned already, there are eight customisable function buttons, including the four-way D-pad control. I like to set one of these for focus-area selection so I can quickly toggle round the frame to select the desired AF area, but whether you do that with the D-pad or simply by tapping the screen is up to you.

The menu is also pretty



The 28mm equivalent lens is perfect for the landscape photographer, but it can be a little restrictive for some applications



comprehensive with plenty of options to tailor the camera to your needs, while the Q menu offers quick access to a host of popular shooting settings.

Performance

The X70 is a very nice camera to use once you've got the various function buttons dialled in to suit your way of shooting. If you've shot with the X100T, you do miss the viewfinder, but the tilt-angle screen is a nice pay-off, and perfect for those low-angle and waist-level shots.

Screen clarity is good and the touchscreen functionality has integrated nicely with the camera's other controls, making it quick to flick through images and pinch-and-zoom to look a little closer. It does make you wonder how long it will be before we see this touchscreen functionality creep into Fujifilm's range of X-mount compact system cameras.

During shooting I found it a little annoying that you couldn't simply tap the screen to focus – all you're doing is selecting the focus area, and while the touch shooting mode both focuses and fires the

shutter, it feels like there's a mode missing in between.

The X70's multi-zone metering system seems to judge most scenes pretty accurately and, combined with the live preview on screen it's easy to dial in the necessary exposure compensation thanks to the logically positioned exposure compensation dial. While there's no lock to avoid it being knocked out of place, I didn't find this to be an issue – there's just enough resistance there to make it hard to do so.

The new 28mm f/2.8 equivalent also performs well, with our lab results showing that distortion is very well controlled with only very minor pincushion distortion present. Shading at the corners hovers around -0.7EV wide open at f/2.8, before settling at around -0.6EV through the rest of the aperture range, with a gentle fall-off from the centre of the frame. This is something that can be easily rectified in post-processing, and didn't really detract from the real-world samples shot.

I found the lens delivers a decent level of sharpness as

Focal points

A closer look at some of the key points of the 16.3-million-pixel Fujifilm X70

Battery

The NP-95 battery is rated for just 330 still shots per charge, so you may need a spare if shooting over long periods. Charging is carried out via USB connectivity.

Wi-Fi

The free dedicated Fujifilm Camera Remote app installed on your smart device offers a host of ways to shoot and share your images out in the field.

Control ring

As well as operating as a manual-focus ring, the control ring can be set up to control a host of other settings should you wish.

Controls

There's no shortage of body-mounted controls, including an aperture ring round the lens and a shutter-speed dial for quick operation.



Display

This is the first Fujifilm X-series camera to feature touchscreen functionality. The 3in display can also be tilted for a range of shooting positions, including selfies.

Function buttons

Along with a number of body-mounted controls, the X70 also sports a wide range of function buttons that can be programmed to allow you to tailor the X70 exactly how you want.





The X70 does a great job with colours straight out of camera

well, with our test charts revealing that the sweet spot for the lens was around $f/4$, with diffraction seeing results soften from $f/11$ onwards.

Autofocus

With the lens focusing back and forth during focusing like the X100 series, the X70 shuns the more sophisticated internal focusing most of its rivals tend to favour. That said, though, it's a welcome upgrade to the system found in the X100T, with the new Intelligent Hybrid AF system featuring both phase-detection AF and contrast AF to offer a number of AF modes – just like we've seen on the X-T10 and X-T1 (via the firmware 4.0 upgrade).

This means that not only is there a single-point mode, allowing you to select one of the 49 focus points that covers the majority of the frame (as well as setting the size of the area from a choice of five different levels for greater accuracy), but there's also zone and wide/tracking modes.

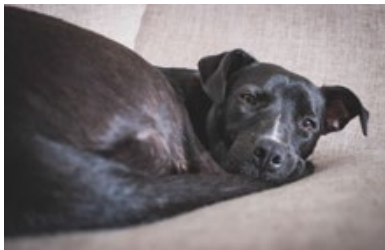
Both the latter two modes employ a 77-point grid of focus areas that covers almost the entire frame. Zone mode allows you to

specify a group of focus points – 5x5, 5x3 or 3x3 – that can then be positioned freely around the frame and is suitable for predictable moving subjects. If your point of interest is moving more erratically, the tracking mode allows you to set a specific point for the initial focus acquisition and, once the camera has locked focus, track it around the frame.

The thing you need to remember here is that because the X70's 15 faster phase-detect points are grouped in the centre of the frame, when you opt to move outside that towards the edges of the frame it reverts to the slower contrast AF system. So, where possible, I'd stick to the central area in zone mode to ensure brisker focusing.

When it comes to the broader tracking mode, don't expect too much – it copes with relatively sedentary subjects, but it can struggle when put up against faster-moving subjects. You can also expect a mechanical whirr as it finds focus – not quite whisper-quiet AF. Those niggles aside, focusing on the whole is good and accurate.

AP



With a $f/2.8$ maximum aperture, it's possible to isolate your subject

Lab results

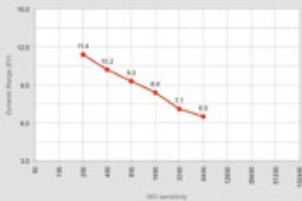
Andrew Sydenham's lab tests reveal just how the camera performs

The 16.3-million-pixel X-Trans CMOS sensor and EXR processor have become a familiar sight in X-series cameras, so there's no nasty surprises when it comes to reviewing results from the X70.

While 16.3 million pixels might appear a little behind the times compared to some rivals, don't forget that it does away with an optical low-pass filter. This means the sensor can resolve an impressive amount of detail – more than you'd expect, perhaps, from a traditional Bayer arrangement, and without suffering from many unwanted artefacts, either.

Colours from the X70 don't disappoint, whether using JPEGs or raw. The film-simulation modes offer some pleasing alternatives to the standard colour output, with Velvia being a popular choice for punchy colours and the Pro Neg options ideal for portraits.

Dynamic range



In our Applied Imaging tests, the X70 measured 11.4EV at ISO 200 – almost identical to results from other X-Trans CMOS sensor-based X-series cameras and giving plenty of latitude in exposure and flexibility in post-processing should you need to recover lost detail. This drops to 9.3EV at ISO 800, which is still respectable. As the sensitivity setting is increased it falls steadily, dropping to 6.5EV at ISO 6,400. At this point noise in the shadows becomes more pronounced, but it's still a reasonable performance at this sensitivity.

Resolution

JPEG ISO 100 32	JPEG ISO 400 31	JPEG ISO 1,600 29
JPEG ISO 6,400 27	JPEG ISO 25,600 23	JPEG ISO 51,200 22

As we've seen from other X-series cameras in the past couple of years, the sensor in the X70 is capable of resolving excellent levels of detail, with results from our Applied Imaging test chart at around 3,200lph at ISO 100. As you'd expect, this drops slightly as sensitivity is increased, achieving 2,900lph at ISO 1,600 and 2,700lph at ISO 6,400. At JPEG-only sensitivities, though, noise starts to have a major impact, with ISO 51,200 seeing the resolution reduced to just over 2,200lph.



Amateur Photographer

Our cameras and lenses are tested using the industry-standard Image Engineering IO-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 25,600



JPEG ISO 51,200



Despite only being able to shoot JPEG files at ISO 100, the X70 delivers very clean files at this sensitivity, with an excellent level of detail and pleasing colours on display. Shooting at ISO 200 and looking at raw files, there's little to fault here – detail again is very good, with images displaying no visible signs of noise to detract from the image. Above that and it's only when you reach ISO 1,600 that noise begins to impose itself on the image, with detail in the shadows starting to suffer. That said, even at ISO 6,400, results are still more than acceptable – especially if you're shooting raw files. As you're forced to shoot only JPEG files beyond this, results aren't that great. It would be nice to have the option of processing raw files at this sensitivity, but that's not the case and the top ISO of 51,200 is certainly best avoided.

The competition



Ricoh GR II Digital

Price £479

Sensor 16.2MP APS-C

ISO 100-25,600

The Ricoh GR II Digital is perhaps the X70's closest competitor here in terms of specification, with a 16MP APS-C sensor and 28mm f/2.8 equivalent lens in a similar-sized body. It's a solid performer, but is now starting to show its age a little.



Leica X-E (Typ 102)

Price £1,250

Sensor 16.2MP APS-C

ISO 100-12,500

Unlike the X70, the X-E from Leica features a 35mm f/2.8 equivalent lens, but again with a 16MP APS-C sensor (like the GR II, with a more traditional Bayer design). There's no viewfinder, though, and it's more than double the price of the X70.



Sigma dp1 Quattro

Price £649

Sensor 29MP Foveon APS-C

ISO 100-6,400

With a fixed 28mm f/2.8 lens and Sigma's unique Foveon X3 APS-C sensor, the dp1 Quattro's distinct styling will either be something you love or you hate. It produces excellent detail at low ISOs, but noise soon becomes an issue at higher sensitivities.

Our verdict

IT WOULD certainly be harsh to label the X70 as a cut-down X100T, as this cracking compact carves out a niche all of its own in the Fujifilm line-up and should be recognised as such.

There are a couple of caveats to think about, though, before you go rushing out to buy one. First, the absence of a built-in viewfinder means you have to rely on the touchscreen for shooting, and while it performs very well, I invariably found myself wishing I could raise the camera to my eye a lot of the time – especially with the other body-mounted controls dotted round the camera – so I'd probably end up buying the optional optical viewfinder if I took the plunge myself.

Second, I can understand not wanting to use the same 35mm equivalent f/2 lens that is used by X100T, but I can't help feeling that 28mm might just be too wide for a lot of photographers. Perhaps something like a 50mm would have more appeal, but this will

come down to personal taste and the type of subjects you regularly like to shoot.

These small gripes aside, the lens is very good, and paired with the well-proven 16.3MP X-Trans CMOS II sensor will deliver images with excellent levels of detail and well-controlled image noise that are difficult to fault. That's not forgetting the excellent colour output from the X70's JPEG files and a host of decent film-simulation modes should you want to side-step any image editing later.

Cloak this in a stylish, compact and well-made body that offers a host of body-mounted controls and customisation, along with a decent AF performance, and you end up with an excellent enthusiast's compact camera that you'll always want by your side. Whether that be as a partner to your DSLR or CSC, or simply if you want to travel light and want a camera that can deliver high-end results but fit in your pocket at the same time.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

MASTER VIDEO WITH YOUR DSLR AT OUR TUITION DAY

THIS tutorial session is essential for amateurs who would like to learn the basics of filmmaking with a DSLR or compact system camera. It will cover everything you need to know to get more out of that red record button.

Expert videographer Simeon Quarrie will provide you with the technical and practical skills needed to start shooting high-quality video, including:

- **Setting up your camera for optimum results**
- **Essential shooting skills**
- **The importance of high-quality audio**

Lunch will be provided and, as an added bonus, you'll have the chance to get hands-on with the latest Canon equipment.

PLUS 10 lucky attendees could also win an exclusive practical

afternoon session, to put their new-found skills into practice.

To secure your place on this not-to-be-missed learning opportunity, which will be held in London, please email afoyevent@timeinc.com with the subject line, 'Canon Video Event'. Also include your full name, address and contact number, and if you'd like to be considered for a place in the afternoon hands-on session.

Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography.

His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.

Places are on a first-come, first-served basis and are limited to 90 people

thevideomode.com/April

In association with

Canon

**FREE EVENT!
THURSDAY
7 APRIL 2016
09.30-13.30**





A few days after Storm Imogen and the north Cornwall coast basks in sunlight once again. Set to ISO 80 and captured with the iAuto exposure mode, the TZ80 has produced a pleasing image 24mm, 1/500sec at f/3.3, ISO 80

Panasonic Lumix DMC-TZ80

The **Lumix DMC-TZ80** brings 4K video and touchscreen control to Panasonic's popular TZ travel-zoom range, along with a new sensor and a faster image processor.

Audley Jarvis takes a closer look

In 2006, Panasonic created what is now routinely referred to as the travel-zoom compact, with the release of the Lumix DMC-TZ1. At the time, this was the world's smallest compact with a stabilised 10x optical zoom. Ten years on and the Lumix TZ range remains hugely popular. This year sees the addition of two new models to the range: the flagship TZ100, at £550, comes equipped with a 1in sensor and a 10x optical zoom, while the TZ80 is fitted with a 1/2.3in sensor and a 30x optical zoom. On paper,

the TZ100 should give superior images and represent a better long-term investment for more advanced photographers. We'll address that particular concern in our conclusion, but for now, let's take a closer look at the TZ80.

Features

The Lumix DMC-TZ80 is built around a 1/2.3in High Sensitivity MOS sensor with 18.1 million pixels of effective resolution. Panasonic claims this new sensor offers better performance at higher sensitivity settings than the

TZ70. Panasonic's latest Venus Engine image processor provides a fairly significant boost to processing speeds, which in turn enables the TZ80 to offer a new 40fps Super High burst mode. This is supported by High (10fps), Medium (5fps) and Low (2fps) options – all of which lock focus on the first frame. Should you want the autofocus to remain active during burst shooting, the TZ80's maximum speed is 5fps.

The new Venus Engine processor also helps to facilitate the TZ80's headline-stealing new feature: 4K video capture at 25fps. In addition to 4K, the TZ80 also provides 1080p full HD (50/25fps), 720p HD (25fps) and VGA (25fps) video-recording options.

As with many other recent 4K-capable Lumix cameras, the TZ80 also features Panasonic's proprietary 4K Photo mode that enables 8-million-pixel still images to be extracted from 4K footage in a variety of useful ways. Panasonic has also included its relatively new Post Focus technology that lets you



Data file

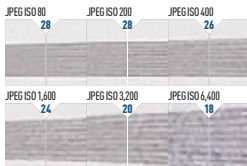
Panasonic Lumix DMC-TZ80

Price	£360
Sensor	18.1-million-pixel, 1/2.3in High Sensitivity MOS
Output size	4,896x3,672 pixels
Image processor	Venus Engine
Lens	24-720mm f/3.3-6.4 Leica DC Vario-Elmar
Shutter speeds	4-1/2000sec (1-1/16000sec electronic)
ISO	80-3,200
Exposure comp	±5EV in 1/3EV steps
Drive mode	10fps continuous shooting (40fps in AF-S 'Super High')
LCD	3in, 1.04-million-dot fixed LCD
Viewfinder	0.2in, 1.16-million-dot LVF
AF points	Contrast detection with 21 points
Video	4K (3,840x2,160), full HD (1,920x1,080), HD (1,080x720), VGA (640x480)
Memory card	SD, SDHC, SDXC
Power	DMW-BLG10E Li-ion battery (up to 320 shots)
Dimensions	112x64x38mm
Weight	282g (with battery and card)

Panasonic Lumix DMC-TZ80

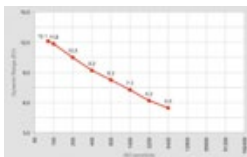
Resolution

The TZ80 has a clear advantage over the older Lumix TZ70 in terms of resolution. At ISO 100 the TZ80's JPEGs resolve 2,800/line, which improves considerably over the TZ70's previous 2,200/line readout. Shooting in raw sees finer detail resolved in the TZ80's images, but JPEG detail holds up well at ISO 800. Push past this point and detail gradually starts to deteriorate.



Dynamic range

The TZ80's dynamic range performs typically for a camera with a 1/2.3in sensor. At ISO 80, our Applied Imaging tests tell us it produces a 12.1EV maximum, which begins to drop as the sensitivity is increased. At ISO 800 the dynamic range drops to 8.3EV and by the time you reach ISO 6,400 it's down at 5.5EV, which is a slightly lower figure than recorded by the TZ70.



Noise

Users of the Lumix TZ80 will want to set the camera to shoot in raw for the best noise response. Under close inspection, luminance noise starts to make its presence known early at ISO 400 and becomes much more obvious when you push to ISO 800 and ISO 1,600. Fine detail is compromised severely at ISO 3,200 by noise. Users can produce usable images at ISO 1,600 but are advised to stay clear of higher settings.



select the point of focus in an image after it has been captured. This is undoubtedly novel and fun to play with, but it's a bit gimmicky and certainly no game-changer.

Native sensitivity ranges from ISO 80 to ISO 3,200, with an extended setting of ISO 6,400. The maximum shutter speed is 1/2000sec using the mechanical shutter, or 1/16000sec when the new electronic shutter is employed. On the front, the 30x Leica DC Vario-Elmar optical zoom remains unchanged from the TZ70, providing a 24-720mm equivalent range with a maximum aperture of f/3.3-6.3. Panasonic's excellent 5-axis hybrid OIS image-stabilisation helps you to get sharper images.

Build and handling

In terms of overall dimensions and weight, the TZ80 is virtually identical to the TZ70. The only noticeable difference is in the design of the textured finger grip, which is now slightly more pronounced. The majority of the camera is fashioned from polycarbonate, although the top-plate and lens barrels are both made of metal. While this combination doesn't quite scream premium, it doesn't feel cheap, either.

On the back of the camera, the 3in 1.04-million-dot LCD display and 0.2in 1.6-million-dot EVF both carry over from the TZ70. One major update is that the LCD now offers a degree of touchscreen control over the camera. On the whole, this benefits handling; it speeds things up when setting the focus point, browsing the menu, changing settings via the quick menu. However, while shooting with the camera at eye level in selective 1-area AF, the active focus point is prone to jumping around the screen as your nose inadvertently touches the screen. The EVF, despite being rather small, remains a useful feature that helps out in bright sunlight and also lets you focus on the composition of your image, free from any peripheral distractions.

The majority of the TZ80's buttons are

grouped together on the back of the camera just to the right of the touchscreen. Despite being relatively plentiful, they are also quite well spaced, which minimises the risk of accidental button presses. There are four physical function (Fn) buttons dotted around the camera, with a further three available via the touchscreen. However, those with larger fingers may find the touch-sensitive icons on the right-hand side of the display a bit fiddly to select as they are very small.

Performance

Focusing is taken care of via Panasonic's Light Speed AF and Depth from Defocus (DFD) technologies, with a claimed focus acquisition time of just 0.1sec. In good light, the focus-lock 'beep' sounds the instant the shutter button is pressed halfway, but when light levels drop, the TZ80's AF performance does become noticeably slower. In this case the built-in AF Assist light becomes essential.

The new Venus Engine image processor makes fairly light work of processing full-resolution JPEGs. With a SanDisk Extreme Pro SDHC Class 10 UHS-1 card, shooting full-resolution JPEG or raw images in single-shot drive mode, there was no apparent upper limit on the number of consecutive images the TZ80 could record. Switching to 10fps mode, we were able to record approximately 50 consecutive full-resolution JPEGs before experiencing any slowdown. In raw this dropped to 14 consecutive frames, while in raw+JPEG fine the camera began to slow after 12 consecutive frames.

Overall, we'd have to say that processing speeds of the TZ80 are pretty impressive, and most users are unlikely to experience any issues in day-to-day use. Meanwhile, the zoom travelled through its full range in a fraction under 3secs. Using the control wheel around the base of the lens to zoom slows things down considerably, but it feels much more precise.





The TZ80 captured a pleasingly vibrant image of this fishing boat along with good levels of contrast 720mm, 1/800sec at f/6.4, ISO 200

Our verdict

THERE'S plenty to like about the Panasonic Lumix DMC-TZ80. It's a generously featured and highly flexible compact that ticks all the relevant 'travel camera' boxes. It also benefits from a number of key upgrades over its predecessor, especially in terms of its video-recording abilities and speedier image processing. The addition of Panasonic's innovative 4K Photo mode provides a range of useful shooting modes that will undoubtedly help photographers get exactly the shot they want, albeit at reduced resolution.

Despite its inherent flexibility and generous feature set, the TZ80 is sadly not immune from the same image-quality issues that affect many other compact cameras with 1/2.3in sensors. While image quality can be very good in plentiful and even light, the limited dynamic range of the TZ80 more often than not produces images with blown highlights when faced with high-contrast scenes.

Automatic white balance metering isn't quite as consistent as we'd like, either. Even with the new sensor, the TZ80 can struggle when pushed beyond

ISO 800. This manifests itself not only as increased noise, but also in the loss of fine detail and colour saturation.

At the outset of this review, we mentioned that the TZ80 is one of two new additions to the TZ range, the other being the premium TZ100. For those seeking pure image quality, the larger 1in sensor of the TZ100 probably represents a better investment in the long run as the limitations of the TZ80's smaller sensor do become noticeable in certain situations. That said, for those seeking all-round flexibility, the extended zoom, generous feature set and lower price of the TZ80 may well be more attractive.

For and against

- + 4K video capture
- + 4K Photo modes help to capture the 'decisive moment'
- + Physical controls offer excellent customisation
- Image quality at higher ISO settings displays usual small-sensor shortfalls
- Touchscreen can accidentally change focus point when used at eye level

FEATURES	8/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	8/10



Focal points

The TZ80 has a particularly impressive feature set for a pocket-sized travel-zoom camera

4K Photo mode

This innovative technology makes use of the TZ80's 4K video capabilities. There are three modes to choose from: 4K Burst enables 30fps continuous shooting at 8 million pixels for as long as you hold the shutter button; 4K Burst Start/Stop records user-defined segments of 4K video you can then extract 8-million-pixel stills from; and 4K Pre-Burst, which records 4K video continuously on a two-second loop, presenting you with 30 frames from the second immediately before and after you press the shutter button.

Post focus

A new addition to the TZ80, post-focus technology works by recording a number of images in quick succession at different focal points, ensuring everything in the frame is in focus in one of them. You can then use the camera's playback function to select where you want to place the point of focus.

Control ring

Depending on what shooting mode the camera is being used in, the control ring at the base of the lens adjusts either aperture or shutter-speed settings, or controls the zoom. You can also customise its function, with a range of options including exposure compensation and creative filter effects.



EVF

The 0.20in LVF has a resolution of 1.16 million dots. It's small, but impressively sharp, with 100% coverage. A diopter adjustment wheel sits next to it, as does an eye sensor.

Battery

The TZ80 is supplied with a proprietary DMW-BLG10E Li-ion battery with 1025mAh capacity. Panasonic claims this is good for 280-320 shots per charge, and we found this to be about right.



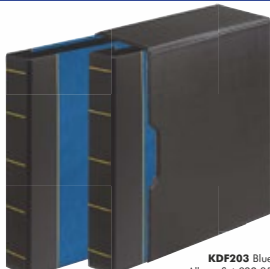
FOR THE 'REAL' PHOTOGRAPHER



F203 Blue £9.95

CLAIM A DESIGNER ARCHIVAL BINDER ALBUM

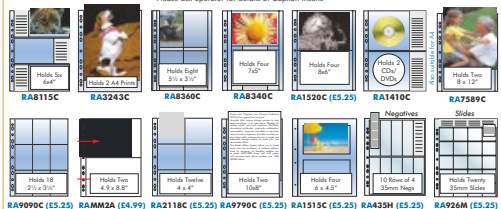
FREE!



KDF203 Blue
Album Set ~~£22.05~~

1 PACK (10 SLEEVES) FROM ONLY £4.75 (see website for volume discounts)
CHOOSE YOUR ARROWFILE CRYSTAL CLEAR POCKET REFILL SLEEVES FROM BELOW

Please ask operator for details of Caption Inserts



This Multi-Purpose Archival Binder Organiser, where you choose the Pocket Refill Sleeves, can be yours **ABSOLUTELY FREE** - just order any refills for £15 or more. Even better - order any refill sleeves for £30 or more and Claim a Double Album Set **FREE***. Quote: **AP1316** and add **FREE** items to your basket online.

Arrowfile offers unique storage systems to help keep everything...in its right place. Whether it's photos, cards, your own creations, CD/DVDs, Documents, Certificates, Postcards, Collectables, Memorabilia, Negatives or Slides or any other item you wish to organise, Arrowfile can help you store them safely and securely into a simple and adaptable storage solution to make your own memorable album.

Our Binder Album System allows you to break away from the limitations of ordinary albums. Used by museums, its flexibility enables you to place **ACID-FREE** loose leaf refill pages with varying sized slip-in pockets into **ONE SINGLE** album.

Album Size: 338mm H x 286mm W x 70mm D. Capacity: up to 70 clear Refill Pages per album
Terms & Conditions: *Please note normal P&P applies £5.95 | Offer limited to one album per household | For overseas orders and non-mainland UK delivery please ring +44(0)1904 202150

SHOP ONLINE - WWW.ARROWFILE.COM/PHOTO15 ADD AP1316 in the promo code box
ORDER HOTLINE - 0844 855 2060 Please quote Special Offer code: **AP1316**

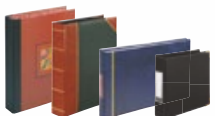


PROTECT, ORGANISE AND DISPLAY

ARCHIVAL STORAGE AND PRESENTATION SOLUTIONS FOR ALL YOUR NEEDS



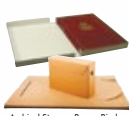
Suppliers to photographers, photographic and family history societies, schools, medical establishments, museums, businesses, as well as collectors, hobbyists and musicians.



Binder Albums with slipcases including Family History



Portfolios Ring Binders, Presenters, Cases & Archival Refill Sleeves



Archival Storage Boxes, Binder Files PLUS Indexing and Dividers



Digital Photo Slip-In Albums - 6x4", 6x4.5", 7x5", 8x6" & more -



Traditional Photoboard Albums including Wedding Themed Albums



Pocket Refill Sleeves - Slides, Docs, Postcards, Photos, Stamps etc.



Stamp and Coin Storage - Binders, Sheets, Cases, Drawers



Photo Frames - Wood, Bronze and more!



Display Presentation Stands, Steps, Plates and Showcases



Display Presentation Cabinets and Cases



Viewing and Scanning Equipment



Photographic Accessories including Negative bags



CD/DVD Organisers, Zipper Wallets and Portfolios



Protective Sleeves and Covers for 7", 10" & 12" Vinyl Records



Vinyl Record Storage Cases



Digital Converters & Players for Records

Photo Refill Ltd, T/A Arrowfile, 147 Churchill House, Silbury Way, WOK 207P Nags, 155 035

Visit Our Online shop and CLAIM 10% OFF any orders placed by 30 Jun 2015 - Use Code: **APDIS16**

† Cannot be used with the above offer

Technical Support

Email your questions to: apanswers@timeinc.com, [@AP_Magazine](https://twitter.com/AP_Magazine) and #AskAP, or Facebook.
Or write to Technical Support, Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Minimising lens distortion

Q I recently tried to photograph a fairly low-profile surface (it was a computer motherboard, but it could have been anything). As I expected, despite taking photos at several different heights, I encountered a fair amount of distortion of different types in every photo. On Googling the issue I found lots of ways to correct this distortion using software, but nothing at all on how to avoid distortion occurring in the first place.

Presumably for something about 18in sq (116cm sq), there should be an optimum focal length and height (distance) combination to provide low distortion. Is there some guide principle, formula or table I could use?

Mark Horton

A To minimise distortion at the shooting stage, you need to deal with two entirely separate issues. The first is curvilinear distortion (either barrel or pincushion) due to the lens, and the second is keystone distortion due to the image plane not being perfectly parallel with the object you're photographing.

Regarding lens distortion, this is dependent on the specific lens you're using. Fixed focal-length prime lenses usually show relatively low distortion, particularly medium telephotos in the 85-135mm range. Zooms generally show a bit more distortion, normally barrel distortion for wideangles and pincushion for telephotos. This also means that almost all 'normal' zooms have a point in the middle of the range with barely any distortion. As a result, if you're using an 18-55mm kit zoom, for example, setting it to somewhere around the 25mm mark will usually minimise any distortion.

Once you've got lens distortion nailed, you then need to cut out keystone distortion. The easiest way to do this is to place the object you're shooting flat on the floor, then put the camera on a tripod and point it directly downwards. Use a hotshoe-mounted spirit level to make sure it's flat; if your camera has an electronic levels display, so much the better. This kind of alignment is more easily done with a longer lens.

Finally, you'll need to stop down a bit to ensure sharpness right across the frame, probably to f/8 or f/11. This will reduce image softness from lens aberrations and field curvature. **Andy Westlake**

Printing from 120

Q I'm trying to find someone who can do enlargements from black & white 120 negatives. Can you help?

MJ Calvert

A Most professional photo labs should still be able to print from 120 negatives for you. Unfortunately, because each usually has to be printed by hand, it's unlikely to be cheap. For this reason it might make sense to get digital scans made of the negatives, which can then be printed more easily.

One shop reasonably close to you that might be able to help is Cobham Cameras at 17 Oakdene Parade, Cobham, Surrey KT11 2LR, tel: 01932 863743, www.cobhamcameras.co.uk.

In London, Aperture Photographic should be able to make high-quality prints for you: 27 Rathbone Place, London W1T 1JE, tel: 0207 436 1015, www.apertureuk.com.

Alternatively, if you're prepared to send your negatives away to be printed, another option is Peak Imaging of Sheffield, tel: 0114 224 3207, ➤



Colour cast when printing

Q I use a Packard Bell EasyNote TE laptop, Nikon D5300 (white balance set to auto), SanDisk Extreme SD card and my printer, a Canon Pixma MG5250 (Canon inks and paper), which I've had for some time.

When I transfer my photos from the SD card onto my laptop the colours look very good. But when I connect it to the printer and print from the laptop, the photo has an orange/red cast. I put the SD card into the printer, find the same photo and print direct from the printer, and the colours are as good as on the laptop screen.

I have been printing using the SD card and printer, but it is a pain. On the computer I have Lightroom 3.6 installed (free with my Panasonic Lumix DMC-GX1), but I am still learning how to use it. I can put the photo in Lightroom and it still comes out with the same colour cast as direct from the computer. Any help would be greatly appreciated. **Tony Hansom**

A Printing problems like this are difficult to diagnose remotely, but if there's a serious mismatch between the colours you're seeing on screen and in print, it normally means there's a problem with your printing settings. At the most basic level, you need to ensure you're telling the printer what paper you're using. If you print onto photo paper using plain paper settings, for example, you can get strange colour casts. When you press the 'print' button, there should be a drop-down menu to select the paper type you're using.

If this doesn't fix your problems, the issue could be with your colour management settings. Because different paper types absorb ink differently, each requires a different colour profile that instructs the printer how to lay down ink. This can be applied in one of two ways: either you let the printer driver software manage it, or you let Lightroom do it. But on no account should both do it simultaneously, as you'll end up with colour management being applied twice ('double profiling').

Letting the printer driver manage colour should, in principle, give identical results to printing directly from the SD card. Turning this off and managing colour through Lightroom could give even better colour, but it's more complicated to set up.

Andy Westlake

Avoid a catastrophe, insure your equipment.

WIN
A VANGUARD BAG!
Every new policy will
be entered into a draw
to win 1 of 10
Vanguard bags



**Amateur
Photographer**
Insurance Services

**Insure your
camera and
accessories
today!**

COVER INCLUDES

● **Accidental damage**

Up to £25,000 worth of cover for your camera, equipment and accessories

● **Theft**

Cover for theft of your camera, equipment and accessories including from a vehicle

● **Hire in the event of a claim**

Hire cover included as standard whilst we replace or repair your camera

● **Full Worldwide Cover**

UK residents only required to be in the UK for 1 day in any period of insurance

● **Low excess**

Standard excess only £50

● **New for old replacement**

New for old on your specific camera available, including vintage or rare items

● **Public liability**

Protection for you against damage to another person or their property

● **Personal Accident**

Optional cover available to protect yourself when using your camera or equipment

● **Mechanical Breakdown**

Option to add Mechanical Breakdown cover on items purchased from new less than 5 years ago.

*Mon to Fri 9am to 6pm

Call now 0844 249 1902*
www.amateurphotographer.co.uk/appintad

Technical Support

www.peak-imaging.com/htmls/reprints_from_120_negatives.

Andy Westlake

Camera fault

Q I recently bought a Pentax Spotmatic F from a charity shop, which I enjoy using along with my Canon FTb.

However, when I try to use auto extension tubes on the SPF, the preview switch does not return automatically after I make an exposure. Is this a fault with the switch?

Pat Whelan

A By the sounds of it, the problem is more likely to be with the extension tubes. On the Spotmatic, the depth of field preview button

works by depressing a pin on the lens, which stops down the aperture.

Normally, this should spring back when you take the picture. When you add an automatic extension tube, this simply has a pin running through it that translates the action through to the lens.

On old tubes, particularly third-party ones, this could become sticky, preventing the aperture diaphragm from opening properly.

You can test this by using the depth of field preview with just



A sticky pin in an extension tube can prevent the aperture opening as it should

the lens mounted: if it returns correctly, then logically the problem is the tube. As it's a mechanical linkage, a bit of cleaning should free it again.

Andy Westlake



BLAST FROM THE PAST

Linhof Super Technika IV 6x9

Its excellent rangefinder is the appeal of this Linhof, says **Ivor Matanle**

LAUNCHED 1956

PRICE AT LAUNCH £345 with 3-Schneider lens (AP 27 February 1957)

GUIDE PRICE TODAY £184 (with single 105mm Xenar lens)

THE LINHOF Super Technika Mark IV 6x9cm camera was made in two versions: the normal and the 'B' version. They differ only in their viewfinders, the former being designed for the Schneider 65mm f/8 Angulon, and the latter for the wider angle of the Zeiss 53mm Biogon. The most desirable original lens set for these was the Zeiss 53mm Biogon, 100mm f/2.8 Planar and 180mm Sonnar. Beneath the sliding front standard base was an interchangeable three-position rangefinder cam. The Mark IV had a rising front and front tilt, and a precise coincident-image coupled rangefinder. With Linhof's anatomical grip, cable release and rollfilm back, it was surprisingly fast.

What's good Superb rangefinder.

What's bad Hard to find lenses with matching rangefinder camera.



HOW IT WORKS

I am
your

Pentaprism

WITHOUT me, the single reflex camera might never have been such a success. I enable photographers to see through their lenses via an eye-level viewfinder with everything the right way up and the right way round. I am a pentaprism.

Cameras use what's called a 'roof' pentaprism, because it looks like a roof from certain aspects, and while the cross-section of a pentaprism is bound by five sides, it actually has seven or eight.

All reflex cameras use a mirror placed at 45° behind the camera lens, and this projects the lens view onto a ground-glass screen viewed perpendicularly to the optical axis of the lens. Before the pentaprism was introduced, the photographer typically had to look downwards to view what the lens was viewing forwards. Unlike a plate camera, the view is projected the right way up, but it's laterally reversed – not ideal for moving subjects. This is known as a waist-level reflex viewfinder because it was often most convenient to place the camera at waist height when shooting.

In the mid-1930s, camera designers started to think about using pentaprisms in 35mm reflex cameras. This provided an arrangement whereby

the photographer could see through the lens with an eyepiece, facing the same way as the camera, and the view would be both vertically and laterally correct. The pentaprism achieves this by reflecting the lens view several times internally to correctly transform the view.

The pentaprism has been enjoyed by SLR photographers for many decades, but its popularity was compromised after the introduction of DSLR cameras featuring so-called 'crop-frame' digital sensors with smaller dimensions. This means the viewfinder view had to be smaller, which photographers disliked. Later, some cameras were fitted with tilted pentaprism and eyepiece optic designs that magnified the view, but with this magnification came a loss in brightness. The resurgence of full-frame DSLRs solved these problems. In an effort to reduce costs and save weight, the pentamirror alternative was introduced. This operates just like a pentaprism, but only uses mirrors.

We have the pentaprism to thank for being able to view scenes as we see them with our naked eye



Amateur Photographer

MONTHLY EXTRAS,
EXCLUSIVE TO SUBSCRIBERS

Rewards

FREE latte at
Café Thorntons

Thorntons[®] Café

FREE one month's
unlimited access to
Days Out discount
vouchers

DaysOut[®].co.uk
Discounted days out in the UK

SAVE 25% or more on
tickets to Sandown,
Epsom and Kempton
Racecourses

Kempton Park Sandown Park
Epsom Downs

20% OFF bespoke gourmet
quality dishes and delicacies
at Forman & Field

FORMAN
& FIELD

GIFTS
FOR HER

FREE haircut and blow dry
from the Hair Group

THE
HAIR
GROUP

20% OFF luxurious clean
skincare brand REN

REN
CLEAN SKINCARE

Plus

WIN tickets for the award-winning Regent's Park Open Air
Theatre, a luxury hamper and an overnight stay at London's
St Pancras Renaissance Hotel, worth over £600

OPEN
AIR

ST PANCRAS
RENAISSANCE
HOTEL

This month, be sure to log in to Rewards to access the above offers and you'll
find even more online – all EXCLUSIVE and FREE to magazine subscribers.

Redeem your rewards today at
amateurphotographer.co.uk/rewards

The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Closing dates apply to each partner offer. Please visit the Rewards website for more details. Full terms and conditions are available at myamateurphotographer.co.uk/rewards. For enquiries, contact rewards@quadrantsubs.com or call 0330 333 0233 between 8.30am to 17.30pm (GMT) Monday to Friday.



Professor Newman on...

JPEGs: the raw truth

Bob Newman explains why the camera JPEG can often be better than the raw file

A question that periodically arises is, what are the advantages of using raw files rather than camera-processed JPEGs? The most frequently offered answer is that using a raw file gives better quality, but this is not necessarily true. The in-camera image processor produces its JPEG output from a raw file, even if that raw file never makes it to the memory card. Furthermore, the camera manufacturer may be expected to know the characteristics of the camera better than a photographer, and so its choice of raw-processing procedure should be expected, all else being equal, to produce better results than the photographer can achieve. Generally, those using the manufacturer's supplied raw-processing tools find that the output is similar to the camera's JPEG output, in which case the advantage of going through the extra processing step, and using additional storage space to save raw files, is moot.

So, if not quality, what? The answer lies in information. A raw file embeds all the information about the scene that the camera managed to capture with the chosen settings. The output JPEG

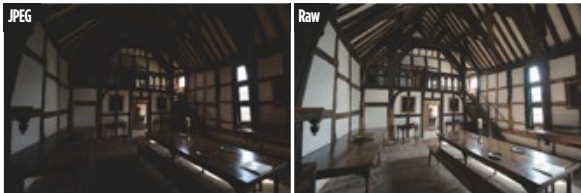
file does not. The processor will discard information in several ways. First, the JPEG file is lossy compressed to save storage space. The designers of the JPEG format arrange the compression scheme so that it discards information that is likely not to be visible in the final processed image. This discarded information includes three quarters of the colour information (since the eye cannot perceive as much chrominance detail as it can luminance) and any small tone variations that will be masked by overlaying large ones. Information that is unrelated to the selected output tonal range is also discarded.

The best output devices can render, maybe, a 10-stop brightness range, while today's cameras might capture up to 14 stops, so there is a 4-stop excess of information in the raw file, which is excluded by the raw processor. For the information theory minded, each stop equates to a 'bit' of information, so the 4-stop excess produces 4 bits of information per pixel more than is

needed. So, assuming the designers of the JPEG processing system have done their work well, the JPEG image should have just enough information in it to produce an excellent rendering of the scene, and no less.

What, then, is the use of keeping that extra information? The answer depends on whether the JPEG end result is the one that you, as the photographer, wanted or not. Since it contains just enough information to produce that particular rendering, post-processing or altering the rendering will result in a loss of visible quality (whether that loss is enough to worry about is another matter). It follows, therefore, that the use of the extra information in the raw file is necessary to achieve some different result. This can be of particular importance where there is a large tonal range in the original scene – some of that will need to be discarded and it is very likely that the photographer can make a better choice than can the automatic function of the in-camera JPEG processor.

'The JPEG should have just enough information to produce an excellent rendering of the scene'



The out-of-camera JPEG cannot render this shot, exposed to preserve the window brightness, without making the room too dark. The processed from raw image has a tone curve adjusted to give a better rendering of the interior

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

subscribe 0330 333 4555 | www.amateurphotographer.co.uk | 2 April 2016

Amateur Photographer

The latest
photography kit
and technique at
your fingertips

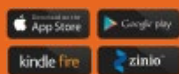


More great
pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition



WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7825 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... **Nikon**
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

TRIGGERSMART

A unique capture system that triggers your camera using motion, sound or light

The TriggerSmart is designed to easily capture images using Sound, Light Intensity Increase, Infra Red Beam Breaking and Movement.

A great variety of stills and video cameras can be used, digital as well as film based. It can also trigger flash units and other devices.



IR Beam Breaking Mode



Sound Mode



Light Intensity Mode



The TriggerSmart Kit: the control unit MCT-1, IR/LIS receiver, IR transmitter and sound sensor, two mini tripods, one 2" baffle, two sensor connection cables and one camera connection cable.

(Some cameras will require a specific adapter cable. See website.)

ONLY £238.00 incl. VAT.

Full information visit: www.flaghead.co.uk

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2510

Email simon.gerrard@timeinc.com

Index to advertisers

Epson (UK) Ltd	Cover: iii	Park Cameras Ltd	Cover: iii, 66-67
Arrowfile (Flash Foto)	52	Permier Ink & Photographic	70-71
Fforges (Photographic) Ltd	64-65	Profoto Ltd	35
Avenso UK Ltd (Whitewall)	12	Flaghead Photographic Ltd	58
Calumet Photographic Ltd	18	Sigma Imaging (UK) Ltd	Cover: iv
Cameraworld Ltd	69	Special Auction Services	68
Camtech Photographic Ltd	59	Mpb Photographic	72
Wex Photographic	60-62		
Dale Photographic Ltd	63	Nikon UK Ltd	9

Classified 73

THE WEX PROMISE: Over 16,000 Products | Free Delivery on £50 or over | 30-Day Returns Policy*

Canon Lenses

EF 24mm f/1.4L II USM.....	£1099
EF-S 24mm f/2.8.....	£127
EF 40mm f/2.8 STM.....	£118.97
EF-S 60mm f/2.8 Macro.....	£305
EF 85mm f/1.8 USM.....	£237
EF 100mm f/2.8 L IS USM Macro.....	£619
EF-S 10-22mm f/3.5-4.5 USM.....	£377
EF 11-24mm f/4 L USM.....	£2799
EF 16-35mm f/2.8 L USM Mk II.....	£1060
EF-S 17-55mm f/2.8 IS USM.....	£519
EF-S 18-135mm f/3.5-5.6 IS STM.....	£295
EF 24-70mm f/2.8 L II USM.....	£1400
EF 10-18mm f/4.5-5.6 IS STM.....	£179
EF-S 100-400mm f/4.5-5.6 L IS II USM.....	£1799
EF 70-200mm f/2.8 L IS II USM.....	£1499
EF 70-200mm f/4 L USM.....	£439
EF 70-300mm f/4.5-5.6 DO IS USM.....	£1089
EF 70-300mm f/4.5-5.6 L IS USM.....	£876
EF 24-105mm f/4 L IS USM.....	£727
EF 28-300mm f/3.5-5.6 L IS USM.....	£1795
EF 135mm f/2 L USM.....	£679
EF 18-135mm IS USM.....	£449

For Canon-fit Tamron, Sigma or Samyang lenses, visit our website

Canon EOS 80D



NEW 80D From **£999**
NEW 80D Body £999
NEW 80D + 18-55mm £1089
NEW 80D + 18-135mm £1349

Canon EOS 1D X Mk II



1D X Mk II From **£5199**
NEW 1D X Mk II Body £5199
70D Body £697
70D + 18-55mm IS STM £722

Canon EOS 6D



6D **£1119**
6D Body £1119
£969 inc. £150 Cashback*

Canon EOS 7D Mk II



7D Mk II **£1179**
7D Mk II Body £1179
£1079 inc. Cashback*

Canon EOS 5D Mk III



5D Mk III **£2178**
5D Mk III Body £2178
£1928 inc. £250 Cashback*

Canon EOS 5DS



5DS From **£2699**
5DS Body £2699
£2449 inc. £250 Cashback*

Canon Cashback* offer ends 18.05.16



D5500 From **£499**
D5500 Body £499
D5500 + 18-55mm AF-P £569
D5500 + 18-140mm £749



D500 From **£1729**
NEW D500 Body £1729



D7200 From **£749**
D7200 Body £749
D7200 + 18-105mm £888



D610 From **£999**
D610 Body £999
D610 + 24-85mm £1499



D750 From **£1396**
D750 Body £1396
D750 + 24-85mm VR £1716
D750 + 24-120mm VR £1979



D810 From **£2349**
D810 Body £2349
D810A Body £2699



NEW D5 **£5199**
NEW D5 Body £5199

Nikon Lenses

40mm f/2.8 G AF-S DX Micro.....	£209
105mm f/2.8 G AF-S VR IF-ED Micro.....	£659
10-24mm f/3.5-4.5 G AF-S DX.....	£669
18-200mm f/3.5-6.3 G AF-S DX VR II.....	£549
28-300mm f/3.5-5.6 G AF-S VR IF-ED.....	£729
70-300mm f/4.5-5.6 G AF-S VR IF-ED.....	£649
50mm f/1.8 AF-S.....	£169
35mm f/1.8 G AF-S DX.....	£151
11-14 G AF-S.....	£349
55-200mm f/4.5-6.3 G ED VR II DX.....	£254
55-300mm f/4.5-6.3 G AF-S DX VR.....	£269
18-300mm f/3.5-6.3 G AF-S DX.....	£549
85mm f/1.8 G AF-S.....	£399
16-80mm f/2.8-4 G AF-S VR ED DX.....	£269
24-70mm f/2.8 G AF-S ED.....	£1399

£1249 inc. £150 Cashback*

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

Nikon Cashback* offer ends 29.06.16

OLYMPUS

PEN-F



NEW PEN-F From **£999**

NEW PEN-F Body	£999
NEW PEN-F + 17mm	£1199
PEN-F + 14-42mm	£1099
OM-D E-M1 Body	£1399
OM-D E-M1 + 12-40mm	£1859
OM-D E-M5 II Body	£769
OM-D E-M5 II + 12-50mm	£970

OM-D E-M10 II

Black or Silver



OM-D E-M10 II From **£549**

OM-D E-M10 II Body	£549
OM-D E-M10 II + 14-42mm	£649

FUJIFILM

X-Pro2



X-Pro2 Body **£1349**

NEW X-Pro2 Body	£1349
NEW X-E2S Body	£549
NEW X-E2S + 18-55mm	£749
X-T10 Body	£649
X-T1 Body	£805
A7S Body	£999

RECOMMENDED LENSES:	
Olympus 75mm f/1.8	£620
Olympus 60mm f/2.8 Macro	£349

SONY

A7R Mk II



A7R Mk II From **£2599**

A7R Mk II Body	£2599
A7S II Body	£2499
A7S II	£1179
A7 + 28-70mm	£799
A7S Body	£1499
A7R Body	£899

A6000

Black or Silver



A6000 From **£439**

A6000 Body	£439
A6000 + 16-50mm	£489
A6000 + 16-70mm	£1099
A6000 + 16-50mm + 55-210mm	£699

Panasonic

GX8



GX8 From **£699**

GX8 Body	£699
GX8 + 14-42mm	£1049
GX8 + 12-35mm	£1399

RECOMMENDED LENSES:	
Panasonic 12-35mm f/2.8	£699
Panasonic 45-175mm f/4.0-5.6	£279
Panasonic 12mm f/1.7	£119
Panasonic 45mm f/1.8	£169
Panasonic 35-100mm f/2.8	£799

Follow us on Twitter, Facebook, Google+ and Youtube
for all the latest offers, reviews, news and advice!



DSLR Lenses



CANON LENSES

EF 20mm f2.8 USM	E127
EF-S 24mm f2.8 Pancake	E127
EF 28mm f1.8 USM	E345
EF 16-35mm f4 L IS USM	E682
EF 40mm f2.8 STM	E138.97
EF 70-200mm f4 L IS USM	E795
EF-S 55-250mm f4.5-5.6 IS STM	E200
EF-S 60mm f2.8 USM Macro	E305
EF 300mm f4.0 L IS USM	E959
EF-S 10-22mm f3.5-4.5 USM	E377
EF 11-24mm f4 USM	E2799
EF-S 15-85mm f3.5-5.6 IS USM	E500
EF-S 17-55mm f2.8 IS USM	E519
EF-S 18-135mm f3.5-5.6 IS STM Lens	E169
EF-S 18-135mm f3.5-5.6 IS STM	E295
EF-S 18-200mm f3.5-5.6 IS	E356
EF 24-70mm f2.8 L IS USM II	E1400
EF 70-200mm f2.8 L IS USM II	E1409
EF 70-300mm f4.0-5.6 L IS USM	E876
EF 100-400mm f4.5-6.3 L IS USM II	E1799
EF-S 10-18mm f4.5-5.6 IS STM	E179
EF-S 55-250mm f4.5-5.6 IS STM	E200
EF 16-35mm f2.8 L Mk II USM	E1060
EF 24-70mm f2.8 L IS USM	E675
EF 50mm f1.8 STM	E97
EF 28-300mm f3.5-5.6 L IS USM	E1795
EF 35mm f1.4 L IS USM	E449
NEW EF-S 18-135mm f3.5-5.6 IS USM	E1799



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	E549
14mm f2.8 D AF ED Lens	E1199
20mm f1.8 G AF-S ED	E579
24mm f1.8 G AF-S ED	E1572
NEW 24-70mm f2.8 AF-S ED VR	E1422 inc. £150 Cashback*
28mm f1.8 G AF-S	E495
35mm f1.8 G AF-S	E399
40mm f2.8 G AF-S DX Micro	E209
45mm f2.8 D PC-E Micro	E1393
60mm f2.8 D AF Micro	E368
58mm f1.4 G AF-S	E1349
NEW 85mm f1.8 G AF-S	E399
105mm f2.8 G AF-S VR IF ED Micro	E659
135mm f2.0 D AF DC	E1029
180mm f2.8 D AF IF-ED	E695
100mm f4.0 DE AF-S PF ED VR	E1499
NEW 500mm f4.0E FL AF-S ED VR	E8149
NEW 600mm f4.0E FL AF-S ED VR	E9649
10-24mm f3.5-4.5 G AF-S DX	E669
NEW 16-80mm f2.8-4.0 ED AF-S DX VR	E869
16-85mm f3.5-5.6 G ED AF-S DX VR	E429
17-55mm f2.8 G ED DX AF-S IF	E979
NEW 24-120mm f3.5-5.6 G ED AF-S DX VR	E829 inc. £150 Cashback*
18-35mm f3.5-5.6 G AF-S ED	E549
18-105mm AF-S DX f3.5-5.6 G ED VR	E1195
18-140mm f3.5-5.6 G ED AF-S DX VR	E429
18-300mm f3.5-5.6 G ED AF-S VR	E669
24-70mm f2.8 G ED AF-S	E1399
NEW 24-120mm f3.5-5.6 G ED AF-S DX VR	E1249 inc. £150 Cashback*

Nikon Cashback* offer ends 29.06.16

24-85mm f3.5-4.5 AF-S G ED VR	E375
24-100mm f4 G AF-S ED VR	E345
28-300mm f3.5-5.6 G ED AF-S VR	E729
55-200mm f4.0-5.6 G AF-S ED DX VR II	E254
55-200mm f4.5-5.6 G AF-S DX VR	E269
70-200mm f2.8 ED AF-S VR II	E1799
61649 inc. £150 Cashback*	
70-300mm f4.5-5.6 G ED AF-S IF VR	E449
80-400mm f4.5-5.6 G ED AF-S VR	E1859
NEW 24-70mm f2.8 AF-S ED VR	E1849
NEW 200mm f5.6 AF-S ED VR	E1179
NEW 24mm f1.8G AF-S ED	E629
10mm f2.8 G AF-S ED	E439

150-600mm f5.0-6.3 DG OS HSM	E1199
24mm f1.4 DG HSM A	E599
150-600mm f5.0-6.3 C DG OS HSM	E739
24-35mm f2 DG HSM A	E699

SIGMA

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DG HSM	E299
35mm f1.4 DG HSM	E599
85mm f1.4 EX DG HSM	E619
105mm f2.8 APO EX DG OS HSM Macro	E329
150mm f2.8 EX DG OS HSM Macro	E649
8-16mm f4.5-5.6 DC HSM	E499
10-20mm f3.5 DC HSM	E329
12-24mm f4.5-5.6 EX DG HSM II	E529
17-70mm f2.8-4.0 DC OS HSM	E319
18-250mm f3.5-6.3 DC Macro OS HSM	E279
18-300mm f3.5-6.3 C DC	
Macro OS HSM	E345
24-70mm f2.8 IF EX DG HSM	E549
70-200mm f2.8 EX DG OS HSM	E729
120-300mm f2.8 OS	E2499

TAMRON

TAMRON LENSES - with 5 Year Warranty

180mm f3.5 Di SP AF Macro	E579
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	E349
15-30mm f2.8 SP Di VC USD	E849
16-300mm f3.5-6.3 Di II VC PZD Macro	E399
18-270mm f3.5-6.3 Di II VC PZD	E269
24-70mm f2.8 Di VC USD SP	E679
28-300mm f3.5-6.3 Di VC PZD	E499
70-200mm f2.8 Di VC USD	E929
150-600mm f5.6-6.3 SP Di VC USD	E799
18-200mm f3.5-6.3 Di II VC	E169
NEW 90mm f2.8 SP Di USD VC Macro	E579

For Canon-fit Tamron,
Sigma or Samyang lenses,
visit our website

Photo Bags & Rucksacks



Whisper BP 350 AW Backpack

Perfect for carrying a pro DSLR with lens attached, an additional lens, flash, accessories, a 24hr hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.

Whisper: BP 350 AW	E257
BP 450 AW	E286

Photo Spot BP 200 AW Black

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 5 additional lenses, a flashlight and iPad/tablet.

Photo Spot BP: BP 200 AW	E118
	E137



Manfrotto Pro Light 3N1 Backpack

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 5 additional lenses, a flashlight and iPad/tablet.

Manfrotto: Pro Light 3N1 Backpack	E399
	E137



Anvil Slim Professional Backpack

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 5 additional lenses, a flashlight and iPad/tablet.

Anvil: Anvil Slim	E189.99
Anvil Super	E189.99
Anvil Pro	E209.99



Hadley Pro Original Khaki

Carnegie/Leather: Khaki, Black, Navy, Grey, Tan, Olive, Sage, Black, Digital, Small, Medium, Large, Pro Original.

Hadley Pro: Original Khaki	E109
	E139
	E154
	E169

Computing



PIXMA Pro 100S

PIXMA Pro 100S
E454 inc. £75 Cashback*
PIXMA Pro 100S
E529 inc. £100 Cashback*

NEW Datascope Spyder 5 Pro	E132
Intuos5 Pro Professional	E143
Small	E238
Medium	E238
Large	E315

Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website



PowerShot G5 X E579

16.1 megapixels
65x optical zoom
1080p movie mode



£40 Cashback*



20.1 megapixels
4.2x optical zoom
1080p movie mode



12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G5 X E579



PowerShot G7 X Mk II E549



PowerShot G9 X E537



PowerShot D30 E194



PowerShot SX60 HS E298.99



PowerShot G1 X Mark II E463.99

PowerShot G7 X E371.99

PowerShot SX70 E299

PowerShot G3 X E169

PowerShot SX540 E299

PowerShot iXUS 285 HS E139

PowerShot iXUS 180 E129

RICOH

WG-30

Red or Black E159



Ricoh GR II 16.2 Megapixel with fixed 12.8 GR lens E479



Lumix LX100 E499



Lumix TZ100 E549



Lumix DMCFZ1000 E549



Lumix TZ100 E549



Lumix TZ100 E549



Lumix TZ100 E549



Lumix TZ100 E549



Lumix TZ100 E549

OLYMPUS

Stylus Tough TG-860

Black, Silver & White E184



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049



Cyber-Shot RX10 E1049

All our cameras are genuine UK stock - NEVER Grey Imports

Professional Dealer

NEW 50 MegaPixel EOS 5Ds and 5Ds R

2 Years 0% Finance on all L series Lenses

EOS 1DX Body + 2 Yrs 0% Finance	E44,399	EOS 750D Body	E44,99	70-200mm f4 IS	E797	85mm f1.2 L	E2287
E400 Px Bonus		EOS 700D + 18-135 STM	E568	70-200mm f2.8 L	E945	100mm f2.8 L IS	E1,499
E400 Px Bonus		18-135mm f4 L Fisheye	E905	70-200mm f2.8 L IS II	E1,499	100mm Macro f2.8	E373
Free BG-E11 Grip		10-18mm f4.5-5.6 IS	E181	70-300mm f4.5-6.3 IS	E368	100mm Macro f2.8 L IS	E619
EOS 5D Mk III + 24-70 f2.8 II	E3,699	11-24mm f4 L	E2,799	70-300mm f4.5-6.3 L IS	E894	300mm f2.8 L IS	E959
		16-35mm f4 L	E2,882	135mm f2 L	E1,849	300mm f2.8 L IS II	E4,654
		24-70mm f2.8 L	E1,664	100-400mm f4.5-5.6 L NEW	E1,849	400mm f4 DO IS II	E6,999
		70-200mm f4 L	E499	200-400mm f4 L IS 1.4x	E1,849	400mm f2.8 L IS	E7,698
		17-55mm f2.8 IS	E502	24mm f2.8 IS	E429	500mm f4 L IS II	E6,898
		24-70mm f4 L IS	E675	24mm f4 L II	E1,179	600mm f4 L IS II	E8,895
		24-70mm f2.8 L II	E1,400	35mm f2.8 L	E399	600mm f4 L IS II	E9,899
		24-105mm f4 IS	E749	35mm f1.4 L II	E1,799	2x III WITH 1.4x EXT. PRIMES	
		18-200mm IS	E503	50mm f1.4	E237	1.4x III E302 2x III Extender	E314
		70-200mm f4 L	E439	50mm f1.2 L	E995	600EX-RT Speedlite	E445

Professional Dealer

Christmas Cash backs £50 on the D5500 and £20 on the D3300

D4S - D810 - D750 - D610 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	E4,399	D5500 + 18-55mm VR II	E569	70-300mm f4.5-5.6 VR	E399	200mm f2 G ED VR II	E4,099
1 YEAR UK WARRANTY		D5500 + 18-140mm VR	E699	80-400mm f4.5-5.6 AFD VR	E1,799	300mm f2.8 G ED VR II	E3,799
OTUS 55mm f1.8	E1,999	M-P type 240mm VR II	E1,119	200-400mm f5.6-6.6 ED VR	E1,179	300mm f2.8 G ED VR	E3,799
D810 Body £350 Px Bonus	E2,349	10-24mm f3.5-5.45 DX	E599	20mm f1.8 G	E539	500mm f4E FL ED VR	E8,149
D810 + 24-120mm f2.8	E2,999	14-24mm f2.8	E1,299	24mm f1.4 G	E1,379	600mm f4E FL ED VR	E9,499
D810 + 24-70mm f2.8	E3,579	16-35mm f4 VR	E1,795	28mm f1.8 G	E495	800mm f5.6 FL VR + TC1.25	E12,995
D810 + 14-24mm f2.8	E3,679	16-85mm f3.5-5.6 VR DX	E1,795	35mm f1.8 G ED	E399	PC-E 24mm f2.8	E1,479
D750 Body £150 Px Bonus	E2,249	18-200mm f3.5-6.3 VR	E1,889	50mm f1.8 G	E1,295	PC-E 35mm f2.8	E1,399
D750 + 24-120mm f4	E1,877	18-140mm f3.5-5.6 VR	E419	50mm f1.8 G	E1,35	1x TC-20 E III Converter	E329
D610	E1,049	18-200mm f3.5-5.6 VR II DX	E549	50mm f1.4 G	E275	2x TC-14 E III Converter	E429
D610 + 24-120mm f4	E1,769	18-300mm f3.5-5.6 VR DX	E649	58mm f1.4 G	E1,135	SB910 Speedlight	E339
D7200 Body	E1,554	24-70mm f2.8 ED VR	E749	58mm f1.8 G	E1,149	CT200 Speedlight	E339
D7200 + 18-105mm VR	E1,619	28-300mm f3.5-5.6 VR	E649	NEW 300mm f4 EF ED VR	E1,639	SB-R1C1 Commander	E549
D7100 Body	E799	70-200mm f2.8 VR II	E1,578	105mm f2.8 Micro VR	E619	SB-800 Commander Unit	E269
D7100 + 18-105mm VR	E799	70-200mm f4 VR	E859	85mm f3.5 Micro VR	E349	WT-5	E449

Manfrotto

HS-D40 Body Set	E7,795	S type 007 Body	E12,200	X-T1 + 18-135mm	E1,249				
OTUS 85mm f1.4	E3,019	S-E Body + 70mm S Lens	E7,995	X-T1 + 18-55mm	E1,149	NEW Session Camera	E229	190XPRO3	E159
HS-D50	E13,995	M-P type 240mm VR II	E4,749	X-T1 Body	E982	Her0+ Silver	E329	190XPRO4	E169
HS-D50 Multi-Shot	E22,566	M (type 240) 18-55mm VR	E4,299	X-T1 Graphite Body	E939	Her0+	E329	190XPRO3	E299
HS-D50c	E17,598	Special Prices £20 30,10,15	E1,900	X-T100 / Black	E839			190XPRO4	E299
HS-D50c Wi-Fi	E18,354	Monochrom (type 246) Black	E5,950	X-Pro +18mm +27mm	E649			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	Monochrom Body Black	E4,250	X-T1 + 18mm f2.8	E839			190XPRO4	E299
HS-D50c	E22,566	X-Body + 23mm Lens	E2,249	FX 16-55mm 1:2.8 LR MW	E741			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	FX 10-24mm 1:4.0 IS	E714			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	FX 35mm 1:1.4	E714			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8	E1,099			190XPRO4	E299
HS-D50c Multi-Shot	E22,566	X-Body + 18-55mm Lens	E2,299	X-100 +18mm f2.8					

ARK Cameras

Visit our state of the art stores in Burgess Hill (West Sussex) and Central London

Visit our website for directions and opening times for both stores

• Experts in photography • Unbeatable stock availability • Competitive low pricing • UK stock

EOS-1DX Mark II

The EOS-1DX Mark II is Canon's most advanced DSLR ever. It's a professional workhorse that produces unbelievable images and is perfect for wildlife and sports photography. As the fastest EOS ever, you'll never miss a moment.

Pre-order and you'll receive a FREE SanDisk 64GB Extreme Pro CF/AST 2.0 Memory card and a FREE Reader / Writer Offer ends 30.06.2016.

NEW & EXPECTED APRIL 2016

Canon EOS 80D

24.2 MEGA PIXELS 16 FPS 3.2" 5fps

Body Only + 18-55 IS STM **£999.00**
 Add a Canon BG-E14 battery grip for only £149.00

NEW!

Canon EOS 7D Mark II

24.2 MEGA PIXELS 10 FPS 3.2" 5fps

Body Only See website for lenses! **£1,079.00***

£100 cashback

*Price includes £100 cashback from Canon. Ends 18.05.16.

Canon EOS 6D

24.2 MEGA PIXELS 5 FPS 3.2" 5fps

Body Only + 24-105 IS STM **£969.00***

£150 cashback

*Price includes £150 cashback from Canon. Ends 18.05.16.

Canon EOS 5D Mark III

22.3 MEGA PIXELS 6 FPS 3.2" 5fps

Body Only + 24-70 f/4 L IS **£1,928.00***

£250 cashback

*Price includes £250 cashback from Canon. Ends 18.05.16.

Canon EOS 5Ds

50.6 MEGA PIXELS 7 FPS 3.2" 5fps

Body Only + 11-24 f/4 L **£2,449.00***

£250 cashback

*Price includes £250 cashback from Canon. Ends 18.05.16.

Canon EOS 5DsR

50.6 MEGA PIXELS 7 FPS 3.2" 5fps

Body Only + 16-35 f/2.8 L II **£2,649.00***

£250 cashback

*Price includes £250 cashback from Canon. Ends 18.05.16.

Prices updated DAILY! See www.parkcameras.com/ap for details.

14mm f/2.8 L USM £1,529.00	180mm f/3.5 L USM £1,049.00	EF 18-55 f/3.5 (no packaging) £79.00
20mm f/2.8 L USM £385.00	200mm f/2.8 L USM £4,399.00	EF 18-135mm f/3.5-5.6 IS STM £329.00
24mm f/2.8 L Mk II USM £1,199.00	200mm f/2.8 L USM II £569.00	EF 18-200mm f/3.5-5.6 £385.00
28mm f/2.8 L USM £455.00	300mm f/2.8 L USM £6,199.00	24-70mm f/2.8 L II USM £1,400.00
EF-S 24mm f/2.8 STM £129.00	300mm f/4.0 L USM £999.00	24-70mm f/4.0 L IS USM £679.00
35mm f/1.8 USM £379.00	400mm f/2.8 L USM £7,699.00	24-105mm f/4.0 L IS USM £749.00
28mm f/2.8 IS USM £389.00	400mm f/4.0 DO II £1,499.00	24-105mm (white) kit £729.00
35mm f/1.4 L USM £980.00	500mm f/4.0 L USM £889.00	35-110mm f/2.5-5.6 IS STM £275.00
50mm f/1.2 L USM £1,799.99	500mm f/4.0 L IS Mk II £889.00	28-300mm f/3.5-5.6 L £1,795.00
35mm f/2.0 L USM £739.99	600mm f/4.0 L IS Mk II £889.00	EF 55-250mm f/3.5-6.3 IS STM £225.00
100mm f/2.8 L USM £1,129.00	300mm f/4.0 L IS USM £1,099.00	35-110mm f/3.6-6.3 L £1,499.00
50mm f/1.2 L USM £995.00	TSE 17mm f/4.0 L £1,599.00	70-200mm f/2.8 L USM £945.00
50mm f/1.4 USM £86.00	TSE 24mm f/2.8 L £1,479.00	70-200mm f/4.0 L USM £459.00
50mm f/1.8 STM £107.00	TSE 45mm f/2.8 L £1,099.00	70-200mm f/4.0 L USM £459.00
50mm f/1.8 STM £107.00	TSE 90mm f/2.8 L £1,124.00	70-300mm f/4.0 L IS USM £954.00
50mm f/2.5 Macro £201.00	8-15mm f/4.0 Fish-eye USM £915.00	70-300mm f/4.0 L IS USM £954.00
EF-S 60mm f/2.8 Macro £314.00	EF 15-18mm f/5.6 STM £118.00	70-300mm DO USM £1,118.00
MP-E 65mm f/2.8 £853.00	EF 15-22mm f/3.5-5.6 £410.00	75-300mm f/4.0-5.6 L II £188.00
85mm f/1.2 L USM £2,377.00	EF 15-24mm f/3.5-5.6 £2,799.00	75-300mm f/4.0-5.6 L II £219.00
85mm f/1.8 USM £337.00	EF 15-85mm f/3.5-5.6 IS £531.00	100-400mm L IS USM II £1,899.00
100mm f/2.8 L USM £358.00	16-35mm f/2.8 L II USM £1,064.00	200-400mm f/4.5 USM £6,598.00
100mm f/2.8 USM Macro £335.00	16-55mm f/4.0 L IS USM £721.00	1.4x II Extender £314.00
100mm f/2.8 L Macro IS £635.00	17-40mm f/4.0 L USM £549.00	2x II Extender £302.00
135mm f/2.0 L USM £699.00	EF 7-15.5mm f/2.8 IS USM £532.00	EF 12II Extension Tube £79.99

Up to £590 cashback available when purchasing selected lenses with selected Canon DSLRs

Terms and conditions apply. Products can be purchased separately at any time during promo period. Offer available 23.03.2016 - 31.01.2017. See www.parkcameras.com for details.

Canon PIXMA PRO-100s (A3+ printer)

Only **£325.00*** For ink & paper, see website

£50 cashback

*Price includes £50 cashback from Canon. Ends 18.05.16.

Canon PIXMA PRO-100s (A3+ printer)

Only **£454.00*** For ink & paper, see website

£75 cashback

*Price includes £75 cashback from Canon. Ends 18.05.16.

imagePROGRAF PRO-1000 (A2 printer)

In stock at **£999.00** For ink & paper, see website

For further details on this printer, see website or call 01444 23 70 60

CANON ACCESSORIES

Flashguns Speedlite 90EX £109.00 Speedlite 270EX II £135.00 Speedlite 300EX £185.00 Speedlite 400EX III-RT £359.00 Speedlite 600EX-RT £354.00 *Price after £75 cashback from Canon.	Battery Grips BG-E11 (SD II, SDvII) £225.00 BG-E13 (SD II, SDvII) £225.00 BG-E14 (7D II) £249.00 BG-E16 (7D Mark II) £249.00 BG-E17 (7D Mark II) £115.00 For even more grips, see website.	Spare batteries LP-E6N (D, D II, Dc) £139.99 LP-E6N (SD II, 7D, 7D II) £174.00 LP-E8 (70D) £35.00 LP-E10 (130D, 120D) £35.00 LP-E17 (760D, 750D) £44.00 For even more batteries, see website.
---	--	---

All prices include VAT @ 20%. For opening times and store addresses, visit www.parkcameras.com/ap. All products are UK Stock. EOBE * = Please mention 'Amateur Photographer' for this special price. Prices correct at time of going to press. Prices subject to change; check website for latest prices.

Nikon D500

The Nikon D500 has a 20.9 megapixel sensor, 10fps continuous shooting, 4K UHD video recording, and an impressive ISO range of 100-51,200 (ISO 150-1,640,000 equivalent).

Eligible for 12 months interest free credit. Call on 01444 23 70 60 for more information.

NEW & EXPECTED APRIL 2016

Nikon D5500

24.2 MEGA PIXELS 5 FPS 3.2" 5fps

Body Only + AF-P 18-55 VR **£499.00**

Add a Nikon EN-EL14a spare battery for only £40.00 **£569.00**

Nikon D7200

24.2 MEGA PIXELS 6 FPS 3.2" 5fps

Body Only + 18-105 VR **£714.00**

Add a Nikon MB-D15 battery grip for only £229.00 **See web**

Nikon D610

24.2 MEGA PIXELS 5 FPS 3.2" 5fps

Body Only + 24-85 VR **£999.00**

Add a Nikon MB-D14 battery grip for only £199.00 **£1,499.00**

Nikon D750

24.3 MEGA PIXELS 7 FPS 3.2" 5fps

Body Only + 24-120 VR **See web**

Learn more about the D750 with our full day course! See website.

Nikon D810

36.3 MEGA PIXELS 7 FPS 3.2" 5fps

Body Only + 14-24 f/2.8 **See web**

Add a Nikon MB-D12 battery grip for only £284.00 **See web**

Nikon D5

20.8 MEGA PIXELS 153 POINT AF

For latest availability, see web **See web for details**

Eligible for 12 months interest free credit call for details.

Prices updated DAILY! See www.parkcameras.com/ap for details.

AF-G 105mm f/2.8G ED DX £549.00	AF-D 60mm f/2.8 Micro £368.00	AF-S 800mm f/5.6E FL ED VR £12,990.00
AF-D 4mm f/2.8 £1,199.00	AF-S 60mm f/2.8G Micro ED £439.00	AF-S 10-18mm f/3.5-5.6 £639.00
AF-D 16mm f/2.8 Fisheye £625.00	AF-S 85mm f/1.35G DX £389.00	AF-S 16-80mm f/2.8-4E VR £769.00
AF-S 20mm f/1.8G ED £579.00	AF-S 85mm f/1.8G £399.00	AF-S 16-85mm f/3.5-5.6 £499.00
AF-S 24mm f/2.8 £463.00	AF-S 105mm f/2.8G VR £699.00	AF-S 17-35mm f/2.8 ED II £1,347.00
AF-D 24mm f/2.8 £379.00	AF-D 105mm f/2.8 Nikkor £805.00	AF-S 17-55mm f/2.8G DX £979.00
AF-S Nikkor 24mm f/1.4G £1,379.00	AF-D 135mm f/2.8 £1,029.00	AF-S 18-55mm f/3.5-5.6 £519.00
AF-D 28mm f/2.8 £245.00	AF-D 180mm f/2.8 IF ED £695.00	AF-S 18-105mm VR £2,904.00
AF-S 28mm f/1.8G £495.00	AF-D 200mm f/4.0 IF ED £1,179.00	AF-S 18-140mm ED VR DX £429.00
35mm f/1.4G AF Nikkor D £253.00	AF-S 200mm f/2.8G VR II £4,099.00	AF-S 18-200mm ED VR II £534.00
AF-S 50mm f/1.8G ED £255.00	AF-S 300mm f/2.8G VR II £5,999.00	AF-S 18-300mm f/3.5-6.3 VR £549.00
AF-S 50mm f/1.8G DX £199.00	AF-S 300mm f/4.0 D ED £999.00	AF-S 24-55mm VR £339.00
AF-S 60mm f/2.8G ED £199.00	AF-S 300mm f/4.0 PF ED VR £1,499.00	AF-S 28-300mm ED VR £699.00
AF-S 50mm f/1.4G £490.00	AF-S 400mm f/2.8G ED VR £8,999.00	AF-S 55-200mm f/4.5-5.6 VR II £229.00
AF-D 50mm f/1.8 £119.00	AF-S 500mm f/4.5E FL ED VR £4,849.00	AF-S 70-200mm f/2.8G VR II £1,379.00
AF-S 50mm f/1.8G £109.00	AF-S 600mm f/4.0E FL ED VR £5,649.99	AF-S 70-300mm f/4.0 VR II £429.00

NIKON LENS CASHBACK

AF-S 24mm f/1.4G ED £1,229.00*	AF-S 17-55mm f/2.8G DX £829.00*
AF-S 35mm f/1.4G £1,145.00*	AF-S 24-70mm f/2.8G ED £1,049.00*
AF-S 58mm f/1.4G £1,119.00*	AF-S 24-70mm f/2.8G ED VR £1,699.00*
AF-S 85mm f/1.4G £999.00*	AF-S 24-120mm f/4.0G VR £734.00*
AF-S 124mm f/4.0 G-ED £689.00*	AF-S 200mm f/2.8G VR II £1,429.00*
AF-S 14-24mm f/2.8G ED £1,149.00*	AF-S 70-200mm f/4.0G ED VR £884.00*
AF-S 16-35mm f/4.0G ED VR £784.00*	AF-S 80-400mm ED VR £1,649.00*

*Prices listed include cashback from Nikon Ltd. Offer available 17.03.2016 - 29.07.2016.

Sony RX1R II

42.4 MEGA PIXELS 10 FPS 3.2" 5fps

Limited stock now available! **£2,599.00**

Add a Sony NP-BX1 spare battery for only £39.99

Sony a6000

24.3 MEGA PIXELS 11 FPS 3.2" 5fps

Body Only + 16-50mm **£439.00**

Add a Sony LCSE-BEE body case for only £38.00 **£489.00**

Sony a7R II

42.4 MEGA PIXELS 10 FPS 3.2" 5fps

Body Only See website **£2,599.00**

Add a Metabones Canon EF-E-mount T/1 adapter for £100.00 **0% finance!**

Prices correct at time of going to press. Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.parkcameras.com/ap
 or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (9:30am - 4:00pm)

01444 23 70 60



• UK's largest independent photo store • Award winning customer service • Family owned & Run

OLYMPUS pen-F

NOW IN STOCK!
[See website for details](#)

20.3 MEGA PIXELS 10 FPS 3.0" 15 4K HD

Olympus E-M10



Body Only + 14-42 EZ
£299.00 £399.00
 Check out the E-M10 Twin Kit, currently in stock for only £479.00

Olympus E-M10 II



Body Only + 14-42 EZ
£549.00 £649.00
TEST & WOW! Test Drive this camera for FREE with Park Cameras

Olympus E-M5 II



Body Only + 12-50mm
£769.00 £950.00
TEST & WOW! Test Drive this camera for FREE with Park Cameras

Olympus E-M1



Body Only + 12-40mm
£849.00 £1,359.00
 Claim a FREE Olympus HLD-7 grip from Olympus Ends 31.03.2016

Olympus 300mm f/4.0 IS PRO



NEW & COMING SOON!
See web for details
 Eligible for 12 months interest free credit! Call for details

Olympus TG-4



Only Add a Li92B
£279.00 batt for £44.99
 Add an Olympus PT-05E underwater housing for £259.00

SIGMA

Sigma 50mm f/1.4 DG HSM (Art)



In stock at only **£579.00**
 See website for details.

Sigma 10-20mm f/3.5 EX DC HSM



In stock at only **£329.00**
 See website for details.

Sigma 150-600mm f/5-6.3 DG OS HSM (C)



In stock at only **£739.00**
 See website for details.

Add a Sigma 77mm DG MC UV filter for only **£18.97**

4.5mm f/2.8 Fish-eye EX DG **£399.00**
 8mm f/3.5 Cx Fish EX DG **£399.00**
 15mm f/2.8 Diag Frye EX DG **£499.00**
 19mm f/1.8 **£119.00**
 20mm f/1.4 DG HSM **£629.00**
 24mm f/1.4 DG HSM **£599.00**
 30mm f/1.4 DG HSM Canon **£299.00**
 30mm f/2.8 **£119.00**
 35mm f/1.4 DG HSM **£599.00**
 35mm f/1.4 DG HSM Art **£719.00**
 60mm f/2.8 **£119.00**
 65mm f/1.4 DG HSM **£599.00**
 105mm f/2.8 EX DG OS HSM **£329.00**
 150mm f/2.8 OS Macro **£649.00**
 180mm f/2.8 EX DG OS HSM **£1,099.00**

Add a Sigma 82mm WR UV filter for only **£25.99**

300mm f/2.8 APO EX DG **£2,199.00**
 500mm f/4.5 APO EX DG **£3,599.00**
 800mm f/5.6 APO EX DG HSM **£4,299.00**
 8-16mm f/4.5-5.6 DC HSM **£499.00**
 10-20mm f/1.8 DC HSM **£279.00**
 12-24mm f/4.5-5.6 DC HSM **£529.00**
 17-50mm f/2.8 DC HSM **£279.00**
 17-70mm f/2.8-4.0 DC OS **£319.00**
 18-35mm f/1.8 DC HSM **£549.00**
 18-250mm f/3.5-6.3 DC OS HSM **£2,499.00**
 18-250mm f/3.5-6.3 DC Macro **£2,799.00**
 24-35mm f/2.8 DG HSM Art **£699.00**
 24-70mm f/2.8 IF EX DG **£549.00**
 24-105mm f/4.0 DG OS HSM **£599.00**

Add a Sigma 95mm WR UV filter for only **£18.99**

50-500mm f/4.5-6.3 OS HSM **£849.00**
 70-200mm f/2.8 OS **£729.00**
 70-300mm f/4.0-5.6 APO Macro **£149.00**
 120-300mm f/2.8 DG OS HSM **£2,499.00**
 150-500mm f/5.6-6.3 DG OS **£494.99**
 150-600mm f/5-6.3 DG OS **£1,199.00**
 200-500mm f/2.8 EX DG **£12,999.00**
 300-800mm f/5.6 EX DG HSM **£5,499.00**
 1.4x Teleconverter APO EX DG **£179.00**
 1.4x Teleconverter TC100 **£229.00**
 2.0x Teleconverter APO EX DG **£199.00**
 2.0x Teleconverter TC200 **£39.99**
 USB Dock

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

TAMRON

Tamron 18-270mm f/3.5-6.3 Di II VC PZD



In stock at only **£269.00**
 See website for details.
 Add a Hoya 62mm UV/HC filter for only £16.87

Tamron SP 24-70mm f/2.8 Di VC USD



In stock at only **£679.00**
 See website for details.
FREE Cokin P-Holder (BP501) when purchasing this lens

Tamron 150-600mm f/5-6.3 Di IV USD



In stock at only **£799.00**
 See website for details.
FREE Kenko case & Plustek P60 scanner (whilst stock lasts)

Visit our Burgess Hill or Central London stores to try these lenses out on your camera!

360FLY



In stock at only **£429.00**

Metz 44 AF-2



In stock at only **£159.00**

Tamrac Anvil 17



In stock at only **£209.99**

PENTAX K-1 **NEW!**

The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

36.4 MEGA PIXELS 5 FPS 3.2" 15 4K HD

EXPECTED APRIL 2016

Ricoh WG-M2



Expected Spring 2016!
See web for details
 Add a Pentax D-L109 spare battery for only £59

Pentax K-S2



Body Only + 18-50 WR
£399.00
See web
 Add a Pentax remote control F for only £21.90

Pentax K-3 II



Body Only + 18-55 WR
£769.00 £849.00
 Add a Pentax D-BGS battery grip for only £149.00

X-Pro2

The fantastic Fuji X-Pro2 features multiple newly designed features including a new sensor, image engine, and advanced Hybrid Multi Viewfinder.

24.3 MEGA PIXELS 8 FPS 3.0" 15 4K HD

Limited stock now available! £1,349.00

Fujifilm X-E2



Body Only + 18-55mm
£549.00 £749.00
 Trade in your old, working DSLR & get £80 off the X-E2! See web.

Fujifilm X-T10



Body Only + 18-55mm
£399.00 £665.00
 *Prices include: £50 cashback from Fujifilm. Ends 31.05.16.

Fujifilm X-T1



Body Only + 18-55mm
£705.00 £949.00
 *Prices include: £100 cashback from Fujifilm. Ends 31.05.16.

PANASONIC LUMIX GX8

Packing a 20.3 megapixel sensor, Dual IS and 4K Video/Photo recording capability, this camera will capture your subjects in the best way possible. Its sophisticated design will satisfy even the most experienced photographers.

Up to **£100 cashback**

Panasonic FZ330



Body Only + Add the BLG12 batt for £49
£389.00
 *Price includes: £50 cashback from Panasonic. Ends 30.03.16.

Panasonic LUMIX GX7



Body Only + 14-42mm + 20mm
£373.00 £449.00
 *Prices include: £50 cashback from Panasonic. Ends 30.03.16.

Panasonic LUMIX G7



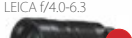
Body Only + 14-42mm
£367.00 £429.00
 *Prices include: £100 cashback from Panasonic. Ends 30.03.16.

Panasonic GH4R



Body Only + Add the MS2E mic for £29
£949.00
 *Prices include: £100 cashback from Panasonic. Ends 30.03.16.

Panasonic 100-400mm LEICA f/4.0-6.3



NEW & COMING SOON!
See web for details
 Learn more about this new lens by visiting [parkcameras.com](#)

Panasonic TZ100



Limited stock now available!
 only **£549.00**
 Add a Panasonic DMW-SL10E spare battery for only £59.99

For low prices on Epson printers, ink and paper, visit [www.parkcameras.com/epson](#)

FOR PRE-LOVED CAMERAS, LENSES & MORE AT LOW PRICES, VISIT [WWW.PARKCAMERAS.COM/USED](#)

For a whole range of tips and tricks and news all the latest new products, visit [blog.parkcameras.com](#)

SAS

Est. 1991

specialauctionservices.com

Fine Photographica Auction 7th July 2016



For further information, or to get a valuation, please contact Jonathan Brown or Hugo Marsh on:
+44(0)1635 580595 - camera@specialauctionservices.com
81 Greenham Business Park, Newbury, RG19 6HW

cameraWORLD

The Part-Exchange Specialists

Do you have any unwanted photographic equipment?

WE BUY MORE...

...Most Digital SLR's, Mirrorless Camera's, Advanced Compacts, Classic 35mm SLR's, Vintage Cameras, Medium Format Cameras, AF & MF Lenses, High Quality Camera Bags, Tripods & many accessories!



Dale Hawkins
Used Equipment Manager

Direct Line: **0207 467 9912**

Email: dale@cameraworld.co.uk

Dale, has over 30 years of experience in the photographic trade. He is particularly interested in the more serious and unusual photographic equipment, but he will consider pretty much anything!

Why not call for a chat? You may be surprised at how much your equipment is worth!

It really is as easy as... 1-2-3!



1. GET IN TOUCH

Give us a call and have a chat.
Or fill out our simple form at
www.cameraworld.co.uk/used



2. GET COLLECTED

Pop it in the post or we can
collect it when convenient*
*Dependant on value.



3. GET PAID

Take advantage of one of our
super Trade-Up Offers, or just
take the money and ENJOY!

COMMISSION SALES: We can also sell your equipment for you
for **only 15%** commission. Please call Dale for more information.

LONDON 020 7636 5005

sales@cameraworld.co.uk

14 Wells Street (off Oxford Street), London W1T 3PB

CHELMSFORD 01245 255510

chelmer@cameraworld.co.uk

High Chelmer Shopping Centre, Chelmsford, Essex CM1 1XB

Goods and delivery services subject to stock and availability.
Prices subject to change. Pictures are for illustration purposes only.
All prices include VAT @ 20%. E. & O.E.

www.cameraworld.co.uk/used

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards. We are located in Leamington Spa, in the heart of Warwickshire. If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock Original cartridges, which are made by your printer manufacturer, and in many cases we also offer Compatible cartridges, which are usually made by a UK company called Jet Tec. Using Jet Tec Composites is a way of saving cash, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"

-Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R320 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."

-Computer Upgrade Magazine

Digital Ink Test Winner

Canon

PGI29
Pixma Pro 1
Set of 12
Colours 3xml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI72
Pixma Pro 10
Set of 10
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

CL142
Pixma Pro 100
Set of 8
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

CL18
Pixma Pro 9000
Set of 8
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI9
Pixma Pro 9500
Set of 10
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

More Canon Inks...

PGI520/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI525/CL152 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI530/CL155 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI535/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI540/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI545/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI550/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI555/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI560/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI565/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI570/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI575/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI580/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI585/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI590/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI595/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI600/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI605/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI610/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI615/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI620/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI625/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI630/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI635/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI640/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI645/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

PGI650/CL151 Set of 5
Colours 1x1ml each

No.16
Fountain Pen Inks
Originals: £229.99
Compatible: £119.99

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums, and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Grace Albums
Available in Burgundy or Blue

Travel Albums
Over a dozen designs available in stock

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Emilia Frames
Distressed wood shabby chic effect. Black or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile. In four colours.

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Photo Glossy 160gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Photo Satin 200gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Photo Glossy 200gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Premium Pearl 270gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Premium Gloss 270gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Pearl 310gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Gloss 310gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Emilia 10x2 two colours £3.99
Emilia 10x2 two colours £3.99

Emilia 10x2 two colours:

Smooth Pearl 280gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Gloss 280gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Pearl 310gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Gloss 310gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Pearl 340gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Gloss 340gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Smooth Pearl 370gsm:

64x100 sheets £3.99
A4 100 sheets £12.99

Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 www.premier-ink.co.uk

Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional

633X (95MB/s)

16GB £8.99

32GB £15.99

64GB £27.99

128GB £54.99

1000X (150MB/s)

16GB £14.99

32GB £22.99

64GB £35.99

128GB £63.99

3000X (300MB/s)

32GB £51.99

64GB £95.99

Sandisk Blue

33X (5MB/s)

4GB £3.49

8GB £3.99

16GB £5.99

Sandisk Ultra

266X (40MB/s)

16GB £4.99

32GB £6.99

64GB £12.99

128GB £24.99

Sandisk Extreme

400X (60MB/s)

16GB £11.99

32GB £17.99

64GB £34.99

Sandisk Extreme Pro

333X (95MB/s)

16GB £17.99

32GB £23.99

64GB £42.99

128GB £82.99

1866X (280MB/s)

16GB £49.99

32GB £79.99

64GB £129.99

Compact Flash

Lexar Professional

800X (120MB/s)

8GB £17.99

16GB £29.99

32GB £56.99

64GB £99.99

1066X (160MB/s)

16GB £33.99

32GB £56.99

64GB £99.99

128GB £192.99

Sandisk Ultra

333X (95MB/s)

16GB £11.99

32GB £15.99

64GB £24.99

Sandisk Extreme

400X (120MB/s)

16GB £26.99

32GB £32.99

64GB £47.99

128GB £94.99

Sandisk Extreme Pro

600X (160MB/s)

16GB £33.99

32GB £47.99

64GB £82.99

128GB £149.99

XQD Cards

Lexar Professional

1333X (200MB/s)

32GB £69.99

64GB £99.99

MicroSDHC & SDXC

Lexar Professional

633X (95MB/s)

32GB £21.99

64GB £43.99

Delkin Professional

32GB £16.99

64GB £32.99

16GB £6.99

32GB £12.99

64GB £24.99

Readers & Cases

Lexar USB3 Card Reader £22.99

Lexar HRI workflow Hub £49.99

Lexar HRI Card Reader £9.99

Lexar USB3 Card Reader £19.99

Delkin SD Card (all) Case £6.99

Delkin CF Card (all) Case £6.99

Batteries

Replacement rechargeable Li-ion batteries, many branded by Hahnel or B&W. All come with a two-year guarantee.

NB-2L/LH for Canon

£9.99

NB-5L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

BP-511 for Canon £12.99

BP-511 for Canon £12.99

LP-E6 for Canon £16.99

LP-E6 for Canon £12.99

LP-E6 for Canon £12.99

LP-E12 for Canon £12.99

NP-95 for Fuji £12.99

NP-95 for Fuji £12.99

NPW126 for Fuji £12.99

NPW126 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL3E for Nikon £14.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL14 for Nikon £9.99

EN-EL14 for Nikon £9.99

EN-EL15 for Nikon £24.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

EN-EL19 for Nikon £12.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Mink. We carry sizes from 4mm, up to 105mm, and offer Clear Protectors, UV, Skylights, Circular Polarizers, ND4s, ND8s, ND16s, ND32s, ND64s, ND100s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more below are just a few examples...

KOOD Slim Frame

UV Filters

37mm £4.99

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £4.99

58mm £4.99

62mm £4.99

67mm £4.99

72mm £4.99

77mm £4.99

82mm £4.99

86mm £4.99

KOOD Slim Frame

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £4.99

58mm £4.99

62mm £4.99

67mm £4.99

72mm £4.99

77mm £4.99

82mm £4.99

86mm £4.99

KOOD Slim Frame

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £4.99

58mm £4.99

62mm £4.99

67mm £4.99

72mm £4.99

77mm £4.99

82mm £4.99

86mm £4.99

KOOD Slim Frame

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £4.99

58mm £4.99

62mm £4.99

67mm £4.99

72mm £4.99

77mm £4.99

82mm £4.99

86mm £4.99

KOOD Slim Frame

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £4.99

58mm £4.99

62mm £4.99

67mm £4.99

72mm £4.99

77mm £4.99

82mm £4.99

86mm £4.99

KOOD Slim Frame

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £4.99

58mm £4.99

62mm £4.99

67mm £4.99

72mm £4.99

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange
www.mpbphotographic.co.uk
0845 459 0101



Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for cash or an upgrade
- ✓ Free collection from anywhere in the EU
- ✓ Free next working day delivery on part exchange orders
- ✓ We buy most modern photographic equipment



FREE



Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



We Arrange Collection

On a suitable day for you, at no extra cost.



You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

www.mpbphotographic.co.uk
0845 459 0101





Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya and other top-quality brands.

Free Collection

Contact Jonathan Harris for an immediate quote:
info@worldwidecameraexchange.co.uk
or phone 01277 631353

Same-day Payment

Looking to buy? Please visit our website:
www.worldwidecameraexchange.co.uk

Black & White processing

KAREN WILLSON BRISTOL
Superior quality processing & printing.
Tel: 01179 515671
www.kwfilmprocessing.co.uk

Camera Fairs

CAMERA FAIR POTTERS BAR
Sunday 3rd April,
Elm Court Community Centre,
Mutton Lane, EN6 3BP, M25 J24
close to Potters Bar station
Admission: Earlybird 9.15am £4
After 10.30am £2. Refreshments.
Details Peter Levinson
Tel: 020 8205 1518

Cameras For Sale

teddingtonphotographic
New and used photographic specialist
BUY & SELL QUALITY USED PHOTOGRAPHIC EQUIPMENT
020 8977 1064
www.teddingtonphotographic.com

Camera Fairs

FROME WESSEX CAMERA and
Photography Fair, Sunday 10th April 2016
at the Cheese and Grain Hall,
Market Yard, Frome BA11 1BE.
Early Bird Admission £5 at 8.30am
General Admission £3 at 9.30am - 2.00pm
Refreshments Available.
Telephone 07934 634955
www.fromewessexcameracub.co.uk

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS

WANTED

Tel: +44 (0)20 8867 2751
Call us - we can come to you
(UK & Europe)
www.peterloy.com

Classic Dealer

High Street Radio & Photographic
Croydon Photo Centre
Specialists in Pre-owned
LEICA, CANON, NIKON &
OTHER CLASSIC EQUIPMENT
Check out our website or call us
www.croydonphotocentre.co.uk
Tel 020 8688 9015

Photographers on Safari

Email: info@photographersonsafari.com
www.photographersonsafari.com

British Wildlife Centre, Surrey

Photograph Foxes & Badgers in special golden light through to sunset. Inside enclosures with Foxes, Otters & Wildcat. Badgers guaranteed + Owls, Harvest Mice, Frogs, Polecats, Hedgehog.
July 12th, 14th, 15th £145

Cheetahs, Corsac Foxes, Lions, plus various birds of Prey, Cambridgeshire
Special access. Staro & Ingrid bird shows. Cheetahs & Tigers in superb natural settings. New Cheetah Cubs (Bengal & White Tiger) April 9th, May 7th. £119

Golden Eagle Experience, Leics.
Max 8 persons. Staro & Ingrid Golden Eagle in stunning woodland location. Other birds of prey: Owls, Hawks, Goshawks etc. April 10th, May 22nd. £39

Bats & Fill-in Flash Tuition, Oxford
Indoor & outdoor venue. Max 4 persons. Expert tuition on all fill-in flash techniques. Free loan of equipment if req'd. April 14. £139

Gorillas, Monkeys, and African Safaris
Port Lympne, Kent. Superb access to Gorillas. Three sessions with no wires or fences. VIP off-road African Safari. Zebras, Ostrich, Elephant, Wildebeest, Rhino, Giraffe, Deer. April 3, May 1, 2, 15; £155

Small Cats Workshop, Herts
Snow Leopards, Amur Leopards, Pumas, Lynx, Leopard Cat, Caracal, Savard, Jaguarundi & more. April 4th, 26th, 28th. £99

Professional Standard Birds of Prey Shoot - Venue 1, Bamburgh, Northumberland.
Amazing photo opportunities. Hill top views. Rocks, stone walls, single trees and grassy slopes around. Golden Eagles, Peregrine Falcon, Snowy Owl and more in reality natural situations. Perfect for the wilder shots. Can combine with Bate Farm. June 18, 19. £139

Gannets diving off Bass Rock
New workshop. Amazing diving shots. Sail around Bass Rock without landing on the island. 1 hour of throwing fish in the sea for Gannets to catch. June 26th. £49

Birds of Prey on Lindisfarne Island NEW!!
JUNE 15, 16. New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using lights. Lindisfarne Castle & fishing trips as backdrops. £139

Professional Standard Birds of Prey Shoot - Venue 2, Bamburgh, Northumberland.

Now including Snowy & Short Eared Owls
HIGHLY RECOMMENDED. New venue. Totally unconnected with previous location. New Falconer & Birds. Birds photographed in front of an amazingly beautiful waterfall. Unique. Up to ten different species of birds photographed. June 14th, 21st, 27th. £139

Big Cats Workshop, Kent
Lions, Tigers, Leopards, Cheetahs, Pumas, Lynx, & Servals etc. Get amazing close. Great photo opportunities. UK's most popular wildlife photo location. Max 12 photographers. Lunchtime photo. £199

Big Cats Pro Workshop, Kent
This is the same workshop as above, but with just SIX photographers. People of all abilities welcome. Lunchtime photo. £199

Gift Vouchers available for any Workshop or Value & make wonderful Gifts for all Occasions

Ferne Islands Puffins (Northumberland)
Approx 91/2 hours on islands. 20 species birds. 70,000 Puffins. Can also combine with Bass Rock, Gullstrand, Hebrides, Shetland, etc. Terms etc. Tips & Tuition. June 4th, 11th, 17th, 25th. £39

Bass Rock Gannets (60 miles north Ferne Is.)
Private boat. Exclusive use of island. 130,000 Gannets. Absolutely amazing photos. 5 hours on rock Get really close. Sole use of island for our workshop. Gannets diving for large box of fish near the island. June 9th, 12th, 20th, 23rd. £225

Birds of Prey, Bedfordshire
Private flying displays on pre-determined flight paths for hard to get in-flight shots. Super static photos. Now including Red Tailed Kites & Long Eared Owls, Great Grey Owl, Kestrel, plus various Eagles, Hawks, Eagles etc. April 16th, 17th. £99

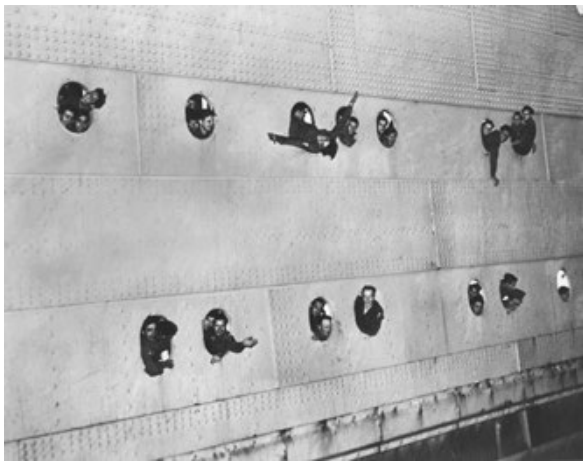
Small Mammals, Insects & Reptiles NEW!!
July 21, 22. Indoor studio set-up ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-up to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frog, Praying Mantis, Lizard, Bearded Dragon, Scorpion, Tarantula, Snakes etc. £199

For more information, please visit the website or call John or Nadine Wright on 01664 474040 (anytime) or 07779 648550.
We will be most happy to discuss any workshop in detail, or to send more detailed information to anyone without internet access.
Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



Final Analysis

Roger Hicks considers...
'Ship Shape', 1945, by Weegee



© WEERGE (LONDON) TEL: 020 7414 1111. CENTER OF PHOTOGRAPHY

'This shot is atypical because it concentrates on daylight, joy and celebration'

If it were not for the uncomfortable (not to say, queasy) nature of much of his work, Weegee should be an inspiration to us all. Self-taught, utterly original, extraordinarily inventive, he is probably best known for what one might call 'extreme tabloid' photography of murders and suicides in New York after about 1935, the year he became a full-time freelance photographer.

The nickname 'Weegee' reputedly came from a common pronunciation of the word *ouija*, as in *ouija board*, said to be used by mediums to foretell the future – perhaps a reference to his skill in sometimes getting to crime scenes before the police.

In addition to the murders and suicides, he was known for (what would now be called) celebrity photography of the rich, famous or notorious, and sometimes all three, as well as for photographing much of the seedier side of New York night life. His natural habitat seems to have been the night.

In his car, he had a police short-wave radio and a portable darkroom: his work could scarcely have been much more immediate until the invention of digital photography, or perhaps Polaroids. Even though almost all his most-famous pictures were taken with 4x5in cameras and bulb flash, preferably, it is said, at a fixed distance of 10ft [3m].

The image here is about as unlike the vast majority of his

work as you can readily find, which is why I have chosen it. Weegee shot it in the same year (1945) as his first book was published, the one for which he is best known, the now-famous *Naked City* (Steidl, approx £50).

This shot is atypical because it concentrates on daylight, joy and celebration, and because of its composition – a symbiotic contrast between the huge, man-made ship and the people who made it.

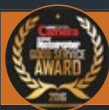
It is, of course, heavily staged, but in a somewhat different manner from most of his other pseudo-candid pictures (not all of his reportage was completely unstaged). Google his name, and look at his distorted pictures, or at his European nudes from the '50s and '60s,

as well as at this and at the crime shots, and you realise what a genius the man was, and appreciate the sheer range of his talent.

Weegee was born Arthur (or Ascher or Usher) Fellig in what is now Ukraine in 1899 and emigrated to the United States in 1909. It's easy to say that he prostituted his gigantic talent, but stop and think about that for a minute. How much harm did he really do to his clients (he was a freelance selling to the tabloid press, remember), or to himself?

Ask yourself what you might be willing to do to become known as a great photographer on the same terms, with a by-line like the one on his rubber stamp, 'Weegee the Famous'.





Latest offers and new products!

Canon EOS 5Ds

A revolution in resolution

Combine fast, instinctive DSLR handling with 50.6-megapixel resolution, and capture exquisite detail in every moment.

The EOS 5Ds will transform the way you look at the world.

**£250
cashback**

In stock at
£2,449.00*

**£250
cashback**

*You pay £2,699.00 and claim £250 cashback from Canon UK. Terms and conditions apply. Offer available 17.03.2016 - 18.05.2016

Learn more about the EOS 5Ds by watching our video at
YOUTUBE.COM/PX3PHPTXG

Canon G1 X Mark II

Great low-light performance

**£40
cashback**

In stock at **£424.00***

*Price includes £40 cashback. You pay £464.00 & claim £40 from Canon UK. Ends 18.05.2016

Canon G5 X

Expert control

**£40
cashback**

In stock at **£539.00***

*Price includes £40 cashback. You pay £579.00 & claim £40 from Canon UK. Ends 18.05.2016

Nikon D3300

+ AF-P 18-55mm VR

In stock at **£299.00**

Add an Expanded Guide Book for only £14.99
Add a Nikon EN-EL14 spare battery for only £40.00

Nikon D5500

+ 18-140mm VR

In stock at **£749.00**

Add a Nikon WR-T10 Wireless Transmitter for £69.99
Add a Nikon EN-EL14 spare battery for only £40.00

Nikon D750

Body Only

In stock at **£1,396.00**

Add a Nikon MB-D16 battery grip for £229.00
Add a Nikon EN-EL15 spare battery for only £59.00

Cashback on Nikon lenses!

	PRICE*	CASHBACK
AF-S 24mm f/1.4G ED	£1,229.00	£150
AF-S 12-24mm f/4 G IF-ED VR	£689.00	£150
AF-S 16-35mm f/4G ED VR	£784.00	£115
AF-S 17-55mm f/2.8G DX	£829.00	£150
AF-S 24-70mm f/2.8E VR	£1,699.00	£150
AF-S 70-200mm f/4.0 ED VR	£884.00	£115
AF-S 80-400mm ED VR	£1,649.00	£150

*Prices include cashback claimed from Nikon UK. Offer ends 29.06.2016. See web for details.

Fujifilm X-PRO2

Body Only

Limited stock available!

Visit www.parkcameras.com/ap for full details and to place an order!

Olympus E-M10 II

+ 14-42mm EZ
FOX BROWN

Limited Edition

In stock at **£699.00**

This camera is supplied with a premium leather strap and an elegant silver-coloured lens cap!

Sony a6300

Body Only

Now in stock at **£999.00**

Also available is the a6300 + 16-50mm kit in stock at £1,099.00. See in store or online for details.

Manfrotto BeFree Tripod

+ Messenger bag

In stock at **£179.95**

See this tripod and bag combination in our Burgess Hill or London stores, and try them out for yourself!

Canon EOS 70D

Body Only

**£75
cashback**

In stock at **£622.00***

*Price includes £75 cashback. You pay £697.00 & claim £75 from Canon UK. Ends 18.05.2016

Canon EOS 6D

Body Only

**£150
cashback**

In stock at **£969.00***

*Price includes £150 cashback. You pay £1,119.00 & claim £150 from Canon UK. Ends 18.05.2016

Canon G1 X Mark II

Great low-light performance

**£40
cashback**

In stock at **£424.00***

*Price includes £40 cashback. You pay £464.00 & claim £40 from Canon UK. Ends 18.05.2016

Canon G5 X

Expert control

**£40
cashback**

In stock at **£539.00***

*Price includes £40 cashback. You pay £579.00 & claim £40 from Canon UK. Ends 18.05.2016

Nikon D3300

+ AF-P 18-55mm VR

In stock at **£299.00**

Add an Expanded Guide Book for only £14.99
Add a Nikon EN-EL14 spare battery for only £40.00

Nikon D5500

+ 18-140mm VR

In stock at **£749.00**

Add a Nikon WR-T10 Wireless Transmitter for £69.99
Add a Nikon EN-EL14 spare battery for only £40.00

Nikon D750

Body Only

In stock at **£1,396.00**

Add a Nikon MB-D16 battery grip for £229.00
Add a Nikon EN-EL15 spare battery for only £59.00

Cashback on Nikon lenses!

	PRICE*	CASHBACK
AF-S 24mm f/1.4G ED	£1,229.00	£150
AF-S 12-24mm f/4 G IF-ED VR	£689.00	£150
AF-S 16-35mm f/4G ED VR	£784.00	£115
AF-S 17-55mm f/2.8G DX	£829.00	£150
AF-S 24-70mm f/2.8E VR	£1,699.00	£150
AF-S 70-200mm f/4.0 ED VR	£884.00	£115
AF-S 80-400mm ED VR	£1,649.00	£150

*Prices include cashback claimed from Nikon UK. Offer ends 29.06.2016. See web for details.

Fujifilm X-PRO2

Body Only

Limited stock available!

Visit www.parkcameras.com/ap for full details and to place an order!

Olympus E-M10 II

+ 14-42mm EZ
FOX BROWN

Limited Edition

In stock at **£699.00**

This camera is supplied with a premium leather strap and an elegant silver-coloured lens cap!

Sony a6300

Body Only

Now in stock at **£999.00**

Also available is the a6300 + 16-50mm kit in stock at £1,099.00. See in store or online for details.

Manfrotto BeFree Tripod

+ Messenger bag

In stock at **£179.95**

See this tripod and bag combination in our Burgess Hill or London stores, and try them out for yourself!

Canon EOS 70D

Body Only

**£75
cashback**

In stock at **£622.00***

*Price includes £75 cashback. You pay £697.00 & claim £75 from Canon UK. Ends 18.05.2016

Canon EOS 6D

Body Only

**£150
cashback**

In stock at **£969.00***

*Price includes £150 cashback. You pay £1,119.00 & claim £150 from Canon UK. Ends 18.05.2016

Canon G1 X Mark II

Great low-light performance

**£40
cashback**

In stock at **£424.00***

*Price includes £40 cashback. You pay £464.00 & claim £40 from Canon UK. Ends 18.05.2016

Canon G5 X

Expert control

**£40
cashback**

In stock at **£539.00***

*Price includes £40 cashback. You pay £579.00 & claim £40 from Canon UK. Ends 18.05.2016

Nikon D3300

+ AF-P 18-55mm VR

In stock at **£299.00**

Add an Expanded Guide Book for only £14.99
Add a Nikon EN-EL14 spare battery for only £40.00

Nikon D5500

+ 18-140mm VR

In stock at **£749.00**

Add a Nikon WR-T10 Wireless Transmitter for £69.99
Add a Nikon EN-EL14 spare battery for only £40.00

Nikon D750

Body Only

In stock at **£1,396.00**

Add a Nikon MB-D16 battery grip for £229.00
Add a Nikon EN-EL15 spare battery for only £59.00

Cashback on Nikon lenses!

	PRICE*	CASHBACK
AF-S 24mm f/1.4G ED	£1,229.00	£150
AF-S 12-24mm f/4 G IF-ED VR	£689.00	£150
AF-S 16-35mm f/4G ED VR	£784.00	£115
AF-S 17-55mm f/2.8G DX	£829.00	£150
AF-S 24-70mm f/2.8E VR	£1,699.00	£150
AF-S 70-200mm f/4.0 ED VR	£884.00	£115
AF-S 80-400mm ED VR	£1,649.00	£150

*Prices include cashback claimed from Nikon UK. Offer ends 29.06.2016. See web for details.

Fujifilm X-PRO2

Body Only

Limited stock available!

Visit www.parkcameras.com/ap for full details and to place an order!

Olympus E-M10 II

+ 14-42mm EZ
FOX BROWN

Limited Edition

In stock at **£699.00**

This camera is supplied with a premium leather strap and an elegant silver-coloured lens cap!

Sony a6300

Body Only

Now in stock at **£999.00**

Also available is the a6300 + 16-50mm kit in stock at £1,099.00. See in store or online for details.

Manfrotto BeFree Tripod

+ Messenger bag

In stock at **£179.95**

See this tripod and bag combination in our Burgess Hill or London stores, and try them out for yourself!

PARKCameras



York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.parkcameras.com/ap

53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT at 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

SIGMA

Ultra-high resolution and groundbreaking image quality. The SIGMA Art line, featuring F1.4 brightness and best-in-class optical performance.



A Art
50mm F1.4 DG HSM



A Art
35mm F1.4 DG HSM

A Art
24mm F1.4 DG HSM



Petal type lens hood and padded case included.
Available for Sigma, Canon and Nikon AF cameras.

Made in Japan



SIGMA USB DOCK

Update, adjust and personalise. Customisation never thought possible. Sold separately.

